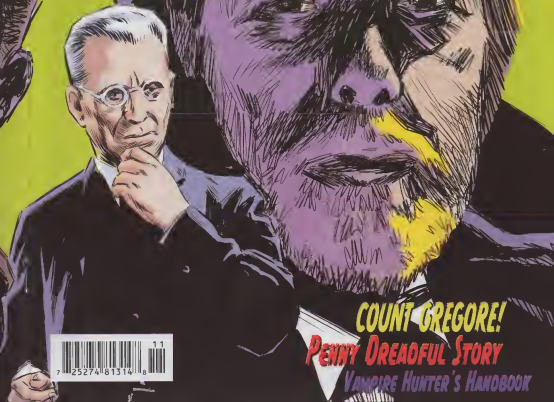


SHILLING SEVENTY-EIGHTH SHOCK ISSUE!

SCARY MONSTERS MAGAZINE™



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COUNT GREGORE!
PENNY DREAUFUL STORY
VAMPIRE HUNTER'S HANDBOOK





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Our *Shocking Spring Issue* is always extremely hard to get done on time and this one was no exception. This *Shilling Shocker* due to some scary circumstances had to get done about a week and a half earlier than normal. Well, I'm surprised and shocked that the mission was accomplished. I wasn't sure until the last minute if I had to make the issue a 96 pager instead of our normal 128 page standard size which has happened for past Spring issues. But, there's a full 128 pages of SCARES within with a few more scary ad pages taking up some editorial space.

There wasn't enough time to write my SCARY MONSTER MAIL ORDER scare-feature which debuted in our 2011 Yearbook which I wanted to continue in this issue but the summer issue shouldn't be a problem. Our SCARY MONSTERS 2011 YEARBOOK, MONSTER MEMORIES #19 came out about a month ago and shouldn't be missed. So pickup the YEARBOOK if you haven't already and read that issue first if possible and then dive into this regular issue. The SCARES continue this year as we head towards our 20th Anniversary celebration with issue 80. Enjoy!



SCARY MONSTERS MAGAZINE is published quarterly by DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highland, IL 60040 This is the Shilling Seventy-Eighth SHOCK issue dated April 2011 and Printed in the U.S.A. SCARY MONSTERS MAGAZINE is TM and ©2011 by DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. All Rights Reserved. Photos used in this magazine are believed to be in the public domain and are used for a nostalgic, historical look at Scary Monsters. Those photos not in the public domain are ©2011 by their respective owners. Sorry but we can't be responsible for unsolicited, photos, art, articles or other material and cannot return unless sufficient postage is included. It is suggested that any work be discussed with the publisher before submission. This magazine is dedicated to you and we encourage letters. All letters become the property of the magazine and may be published in whole or part and will be considered intended for publication. Destiny Vampire Memrad, Sam Scare and related characters and their distinctive likenesses are TM and ©2011 by DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. Please support our Scary Advertisers! DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. cannot be held responsible for our advertisers right to sell their products or services, that responsibility is left up to each individual advertiser. BUY something SCARY TODAY and SUBSCRIBE! We need your orders to survive and keep the SCARES coming! THANKS! Make this the year you send in your MONSTER MEMORIES!



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Hey Dennis,

SM #77 is very enjoyable as always. The only mag I subscribe to is SCARY MONSTERS, and I look forward to each issue like a kid with Christmas (or Halloween!). Keep up the great Scary Work.

MICHAEL DODD Cleveland, TN

Dear Dennis:

What a thrill to see my name printed for identifying the SCARY SECRET PHOTO. Back in the early seventies I was listed in the original FAMOUS MONSTERS for identifying their MYSTERY PHOTO and I look upon the two events as bookends bracketing nearly forty years of movie monster madness!

THE COLLINSPOORT GAZETTE was delightfully nostalgic. When I was a kid, DARK SHADOWS came on at a really inconvenient time—ending just as I got home from school. My mother, who hated soaps in general and thought DS was plain silly, would watch and write plot summaries for each episode. I'd arrive home to hear the closing theme and read her account of the day's events. What a wonderful thing for her to do. Thanks, Mom

Sincerely yours, KIM
 NEIDIGH San Antonio, TX

Dear Scary Guys,

Thanks for issue #77 The Clark Wilkinson Movie Museum article was quite interesting as I am familiar with the Times Cinema. They had a recent screening of Alfred Hitchcock's PSYCHO and have featured a number of horror and sci-fi films in the last couple of years.

Thank you and Stay Scary!

KEN MONEGAR Milwaukee, WI

Hi Dennis,

Thanks for SCARY MONSTERS #77 As usual, the contents of this most recent SCARY are informative and enjoyable.

Bob Statzer's DRACULA'S GUEST article is especially noteworthy, giving keen insight into Bram Stoker's intentions regarding DRACULA'S GUEST. Also, I didn't know that David O. Selznick bought the film rights to the short story for an MGM version of DRACULA'S DAUGHTER. Meanwhile, Universal's actual DRACULA'S DAUGHTER was atmospheric and well-made, but it is a shame Bela Lugosi didn't appear in it as the undying Count.

Moving on, my favorite article in SCARY #77 is Allen Debus' SLEUTHING THE GIANT MYSTERIOUS



Shilling Seventy-Eighth SHOCK Issue! 004 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

MONSTER. I had heard of AGON, THE ATOMIC DRAGON, but had never seen the movie or even a picture of the titular kaiju. The plentiful photos from AGON are spot-on! This made the article similar to the great "illustrations" of GODZILLA VS. THE THING in MONSTER WORLD #2 and MOTHRA in FAMOUS MONSTERS #19. It's also reminiscent of the wonderful "photo stories" in CASTLE OF FRANKENSTEIN. In addition, Debus' prose regarding AGON is lively and informative, and I now realize this is one giant Japanese monster movie I've got to see!

Again, Dennis, thank you and the contributors to SCARY MONSTERS #77 for another fun and nostalgic read.

Sincerely,

MIKE BOGUE

Dear Dennis and SCARY MONSTERS,

SCARY MONSTERS #77 displays a superb wraparound cover by artist Terry Beatty. The first half of the cover features the legendary daytime soap opera DARK SHADOWS, and will surely brand the issue as another collectible among DS enthusiasts, myself, included. Scary Terry Beatty previously created the cover of SCARY MONSTERS #55, the issue for me remains the ultimate SCARY MONSTERS tribute to the Collins clan of Collinsport. This year marks the 45th Anniversary of DARK SHADOWS debut in 1966 and the 40th Anniversary of its cancellation in 1971. And of course later this year SCARY MONSTERS will celebrate the milestone achievement of 20 years of consistent publication.

Another excellent feature this issue is DRACULA'S GUEST REVISITED by Bob Statzer. I first read Bram Stoker's seminal DRACULA novel in 1972 at the age of fifteen, and it wasn't to many years later, circa 1975, that I discovered the short story DRACULA'S GUEST, courtesy of a Pocket books paperback edition of THE GHOULS (1971) edited by Peter Haining. THE GHOULS is an outstanding collection of "eighteen spine-tingling monster tales that became the most famous horror movies," and includes an introduction by Vincent Price and an afterword by Christopher Lee! Thanks again to Bob Statzer for providing a comprehensive account of the history behind DRACULA'S GUEST, as well as correcting many of the long-held misconceptions about Bram Stoker's most famous short story (the story was not, for instance, intended as a sequel to DRACULA). And while DRACULA'S DAUGHTER (1936) was not really a direct adaptation of the Stoker tale, it was at the very least inspired by

SCARY MONSTERS on the Stands!



Hi Dennis & Sam Scare.

Hope everything is well with you. Sometimes you make the Secret Photo very easy and other times you stump me and others! I have no idea what the photo is from. But I did get a picture of #77 SCARY MONSTERS MAGAZINE on the rack. This was taken at BORDERS bookstore on South Virginia Street, Reno, Nevada. Well, I got half the mission done! Talk to you later.

The Reno Monster Kid, GEORGE C. GULAN Reno, NV

Thanks George and BORDERS in Reno, Nevada! Everyone keep you Scary sightings coming so we can continue this Scary Feature!

WANTED! More Scary Readers like:



Timothy Walters!

the story. DRACULA'S DAUGHTER remains one of the greatest (and most underrated) pictures produced during Universal's original horror cycle of the thirties.

TIMOTHY WALTERS Muskogee, OK

Dear Mr. Druktenis,

I gasped with joy when I saw the beautiful Terry Beatty WEREWOLVES AND VAMPIRES tribute cover of SCARY MONSTERS #77. Being a DARK SHADOWS fanatic, I was of course thrilled that Barnabas Collins' face formed the vampire half of the cover painting! The two DARK SHADOWS pieces—Rod Labbe's interview with the marvelous MARIE WALLACE and the mock—COLLINSPORT GAZETTE newsletter—were superb (the "Ever Notice?" section of the latter was priceless!) I also enjoyed reading more of Robert Deveau's articles about the making of Larry Blamire's films. I had the pleasure of seeing Mr. Deveau

person at recent screenings of both THE LOST SKELETON

RETURNS AGAIN and Continued on Page 70...

OKLAHOMA'S HORROR HOST— Count Gregore

by Tom Fowler

"Good evening, and welcome to Shock Theater. I do hope your doors and windows are locked tonight and that you're settled in and don't pick it up if you hear a screech...never mind, settle back!"

Above is one of the many welcoming greetings that Count Gregore, aka John Ferguson in real life, has used to open a program in his 53 plus years as Oklahoma's beloved and favorite late night television horror host. As you would imagine, Count Gregore is an institution in Oklahoma, first going on the air in May of 1958. Oklahomans of just about any age are familiar with the rich voice and dignified bearing of the Count—even when doing a comic relief skit.

John Ferguson was born February 17, 1928 in Clinton Indiana. Growing up in the same house until the age of 17, one of his first gigs as an entertainer was as a member of his high school's cheerleading team. In appearance and bearing, John is sort of a Jimmy Stewart style everyman—not Hollywood handsome but unassuming and humble with a core integrity and quiet dignity that shines through Count Gregore to his viewers and fans. John's elegant bearing was nurtured by a love of nice clothing and he worked retail sales in this field for a time. Taking a roundabout journey to Oklahoma by way of Hollywood, California, in 1956 (more about Hollywood later), John accepted a position with NBC affiliate WKY TV Channel 4 in Oklahoma City as a staff announcer. His first role as a performer was as the Evil Duke of Mukeden on the weekday afternoon "3-D-DANNY" program. Dan-D-Dynamo was a space ranger and protector of the universe, a theme very popular in the cold war era of the 1950s. These were the days of live television and



John Ferguson as Count Gregore hosting SHOCK THEATER in 1958.



John's first role as a performer was as the Evil Duke of Mukeden on the 3-D-DANNY program.

tight budgets so John doubled as other characters on this program as well, including Bazark the Robot. (Videotaping at WKY did not come into play until the late 1950s. Most of the early videotapes of John as Count Gregore, or portraying any other characters are gone.) As Bazark, John had to wear a very cumbersome robot costume and navigate his way around a very cramped set.

John's career as Count Gregore began on Saturday night, May 10, 1958 at 11:30 pm, after LIVE WRESTLING ended. (It should be noted that LIVE WRESTLING was hosted by Danny Williams, aka 3-D-Danny and himself a legend in Oklahoma broadcasting. In the 1970s, Danny hosted an afternoon television program named DANNYSDAY. During this period, he hired and mentored a young journalist named Mary Hart, now of ENTERTAINMENT TONIGHT fame.) SHOCK

THEATER morphed into **THRILLER** in 1962 and broadcast time was midnight. In 1964, John moved to the ABC affiliate KOCO channel 5 in Oklahoma City and in 1965 his program, **NIGHTMARE**, aired through 1972. In 1973, after a brief stint in Cincinnati, Ohio, John returned to WKY and the Count was seen on **SLEEPWALKER'S MATINEE** until 1979. (John got some national exposure with this program.) Moving again to independent station KOKH channel 25 in Oklahoma City, Count Gregore hosted **COUNT GREGORE'S HORROR THEATER** at 7:00 pm on Saturday evenings. From 1984 through 1988, John was a KAUT channel 43 in Oklahoma city, hosting **SATURDAY HORROR THEATER**.

John performed other roles during these years. My first recollection of him is from the early 1960s when he did a series of highway safety advertisements on local television, appearing as "The Grim Reaper." He appeared in live "gunfights" at the Frontier City amusement park in north Oklahoma City and also engaged in personal appearances all over Oklahoma as Count Gregore. (A 1958 photo exists of him making a personal appearance in the gymnasium of the high school I attended. It was taken several years before I knew of him or enrolled there.)

Through the years, John met and appeared with a number of celebrities, including Johnny Tillotson, Jonathan



John Ferguson and Danny Williams on the set of 3-D-DANNY show. Who is hiding inside that scary robot costume?

Frid (of **DARK SHADOWS** fame), Alejandro Rey, Les Brown, Mel Torme, Telly Savalas, Van

Johnson and Dick Sargent, just to name a few.

Count Gregore has had several recurring characters appear with him through the years. Mr. Ape, Dr. Digby and Countess Athena are ones that quickly come to mind as we consider a career that now spans over 50 years. He even had his own



Count Gregore with Jonathan Frid.

theme song. Written by David Barnes, it is titled, appropriately, "NIGHTMARE." John has stated, "I believed my career as Count Gregore was over when I moved to KAUT sometime around 1982-83." Happily, that was not to be the case.

Persons familiar with horror prior to the current era realize that the legendary horror stars of yesterday were gentlemen of refinement. (Indeed,

few female actresses were identified with horror back before Janet Leigh's famous shower scene in **PSYCHO**.) Horror stars such as Boris Karloff, Bela Lugosi, John Carradine and

Lon Chaney, Jr. commanded a screen presence which transcended the horror genre. Later on, the teaming of Christopher Lee and Peter Cushing redefined horror and how it was presented on screen. These were actors of great skill and personal character. They had to be to make the material they were given work to succeed. The point to all this is: John Ferguson fits this mold. Although not a film star, nevertheless he has been around long enough to be counted as a peer among the group listed above. Count Gregore works because of who John is, not because Count Gregore is such a remarkable character.

Pam Henry, a retired newsperson and herself a well known and prominent person in Oklahoma, relates this interesting story:

"When I was in Junior High school, I attended a girl's slumber party hosted by a girl whose father worked at KOCO TV in Oklahoma City with Count Gregore. She knew that the Count's name was John Ferguson. So, we looked up his home number in the OKC phone book and called him at about midnight. John answered the phone and we all told him how much we loved his scary movies. John couldn't have been nicer! Ten years later, I worked with John at Channel 4 in OKC. (Then WKY-TV.) One day in the coffee shop, I told him that I owed him an apology for calling him at midnight years before. Once again, he couldn't have been nicer. John still tells that story. He is also very active in work for people with disabilities."

John works with Ms. Henry on the OKC Mayor's Committee for Disability Concerns and continues to make charitable appearances as Count Gregore.

There is a good reason for him to do so. On March 15, 1986, John's daughter Pam Ferguson suffered a severe injury while riding a horse. She was in a coma for several weeks, not expected to live and faced a long recovery if she did. But, she did recover and appeared with her father



Count Gregore with some scary friends.

on television in June of that year. Happily, this appearance does survive on videotape. It is a very poignant moment and all fans of the Count should see it. John and Pam have handled this adversity with customary Ferguson dignity and grace.

You do not have to know John long to realize the closeness between himself and Count Gregore. John mentions over and over, both on screen and off, how fortunate and thankful he is for his fans and the career they have allowed him to have. In considering his comments, Boris Karloff's similar remarks almost 80 years ago concerning his breakthrough in horror as Frankenstein's monster come to mind.

One of the more interesting things the Count has done—and bappily for us it still



Count Gregore at Dairy Queen during Halloween 1981.



Count Gregore on SHOCK THEATRE. 1958 WKY-TV.



Count Gregore on NIGHTMARE. 1966 KOCO-TV.



Count Gregore on CREATURE FEATURE. 1979 KOKH-TV.



Count Gregore

Count Gregore on HORROR THEATRE. 1983 KAUT-TV.

exists on videotape—is the 1988 “First Annual American Fright Film Festival” put on by KAUT. John explains, “By 1988, Turner had purchased the Universal inventory and was pulling all of the films from syndication. We received permission to air six of the films which ran on our original programs from 1958 as a 30th anniversary festival.” The six films were **FRANKENSTEIN**, **BRIDE OF FRANKENSTEIN**, **THE WOLFMAN**, **FRANKENSTEIN MEETS THE WOLFMAN**, **CREATURE FROM THE BLACK LAGOON** and **REVENGE OF THE CREATURE**. Count Gregore encouraged viewers to videotape them because, “They are leaving syndication and will not be seen on television again.” This was 1988 and once again John believed that his days as Count Gregore were over. Once again, he was wrong.

Count Gregore relates an interesting bit of Hollywood trivia during the **FRIGHT FESTIVAL** airing of **THE WOLFMAN**, he told us of a story that once ran in the Hollywood Reporter. “One day during shooting of **THE WOLFMAN**, Lon Chaney remembered he needed flowers because it was his and his wife’s anniversary. There was a strip center across the street from the Universal Studios so Lon went over there to purchase the flowers. He was in costume and it scared the clerk so badly she passed out.”

John Ferguson was almost lost to Oklahoma in 1958, at the beginning of Count Gregore’s long run. Universal International Studios requested a test demo film of his live work at WKY. Unfortunately, before he could send the film to Hollywood, Universal International closed its doors. This was not good for John but was a blessing in disguise for Count Gregore and his fans, for if John had left for Hollywood, it is highly unlikely the character of Count Gregore would have survived at all; much less provide 53 years of enjoyment to a very loyal fan base.

Mid program quote from the Count: *“Don’t go away; stay tuned, because we are going to enjoy more of tonight’s movie!”* (sinister laughter)

Today, John and the Count are still going strong, John and his family continue to endure many private challenges but they meet them with quiet courage and grace. The Count still makes personal appearances and performs many good works. He will not say so but I am convinced this very public man performs many of his good deeds in private, away from the spotlight and public eye.

John has produced a two DVD set of his life and career. It is a priceless work containing rare photos and commentary. I encourage everybody to purchase this and other Count Gregore paraphernalia at www.settle.biz.

Count Gregore is also on Facebook. Simply do a search on his name and become one of his many fans.

Late night closing:

“Thank you for being with me. I am going to be leaving tonight. It’s getting close to the midnight hour. Until we meet again, please be careful out



Count Gregore on October 31, 1987.



John and Gregore in 2005.

there. Stay alive, stay well, until we meet again. Goodnight, sleep well tonight, hmm?” (sinister laughter)



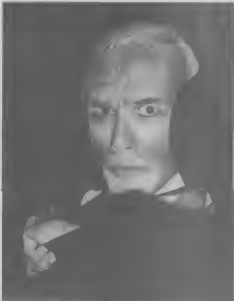
John Ferguson as "The Grim Reaper" for Wallace Advertising.



Count Gregore in a Chamber of Horrors.



A 25th Anniversary photo.



Count Gregore in 1970 taken by Cruz Photos.



Count Gregore in 2005.

STRANGE TALES

Submitted for your approval

by Mark C Glassy, Ph.D.

What are our scary roots? Things we now take for granted had a start somewhere and with this in mind we shall take a trip down a scary path from the past that has rarely been visited. For us scary readers what happened in the pulp magazines of the early part of the 1900s set the stage for what is happening in our scary world now.

The history of 20th Century science fiction and fantasy had its origins in what are called pulp magazines, primarily published during the late 1890s through the 1950s, with their prime years being the 1920s and 1930s. Many of our favorite SF and horror stories originated in the pages of these magazines that were printed on cheap wood pulp paper (not meant to last the ravages of time; which is why they have the name, "pulp"). These magazine were low-priced mass marketed magazines not neatly trimmed like the magazine you are holding in your hands (or claws), and usually had sensational covers that would grab you from the newsstand and say, just like they did to Forrest J Ackerman when he was a 9 year-old boy in 1926 when he saw his first issue of **AMAZING STORIES** (Oct. 1926), "take me home, you will love me!" Most pulp magazines were 7x10 inches in size, 128 pages long, and often left both ink stains on reader's hands and bits of broken off paper on their laps. In today's thinking the pulps were very much like modern TV shows. Essentially, pop culture that was meant to be brief excursions into another time and place and not necessarily meant to survive the ages. Pulps were the successors of the dime novels and penny dreadfuls of the 1800s and the predecessors of modern superhero comics and all their descendants.

The first magazine in pulp format and the largest selling pulp of the time was **ARGOSY** that had a circulation of 700,000 copies per issue during its heyday in the 1910s-1930s. Around 99% of the readership of pulps was male. Arguably, the most famous pulp magazine is the legendary, **WEIRD TALES** (started in 1923 and after several incarnations is still published today). Much has been written about that magazine and for sure much has yet to be written. The greatest of the greats were published in **WT**, such as H.P. Lovecraft, Robert E. Howard, Clark Ashton Smith, Frank Belknap Long, Ray Bradbury, Robert Bloch, and the list goes on and on.

However, one contemporary pulp magazine during **WEIRD TALES'** golden age has received very little attention. This pulp is **STRANGE TALES OF MYSTERY AND TERROR**, a member of the Clayton Magazine empire, and abbreviated simply as **STRANGE TALES** (not to be confused with the Marvel comic of the same name that came out decades later). Few have heard of the **STRANGE TALES** pulp magazine for two primary reasons. First is these issues are very scarce, most



difficult to find in any condition, and only seven issues were published of this magazine's short run during the early 1930s. The second is most of the published stories are, unfortunately, rather dull and boring. Be that as it may, there are still some shining examples within the pages of **STRANGE TALES OF MYSTERY AND TERROR** of what was deemed scary in the early 1930's. After all, this was right in the middle of the Great Depression and escapist entertainment was much sought after. And it was also the Great Depression that ultimately killed the **STRANGE TALES** pulp and since very few copies actually sold (25 cents per issue was a lot of money back then especially since most pulps were either 10 or 15 cents each) the publisher stopped the magazine after only 7 issues. The copies shown with this article are from my own collection.

The first issue of **STRANGE TALES** made its debut in September 1931 and featured a Hans Wesso (short for Hans Wessolowski, a famous cover artist of the day) cover painting of a scary looking python snake with human arms, based on the



Strange Tales

OF MYSTERY OF TERROR

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included story by Arthur J. Burks, "The Place of the Pythons." Wesso did all 7 covers of this pulp's run. Also in this issue are stories by Clark Ashton Smith ("The Return of the Sorcerer") and Ray Cummings ("The Dead Who Wake").

The second issue, dated November, 1931, featured a Wesso cover of a scary looking creature with webbed hands. In this issue are stories by Henry S. Whitehead ("Cassius"), Victor Rousseau ("When Dead God's Wake"), and Arthur J. Burks ("Gustemozin the Visitant").

The third issue, dated January 1932, features another Wesso cover, this time illustrating the famous werewolf story by Jack Williamson, "Wolves of Darkness." Also in this issue are stories by Edmond Hamilton ("Dead Legs"), another Henry S. Whitehead story ("The Moon-Dial), a story by August W. Derleth (a co-founder of the much beloved, Arkham House Publishers) titled, "The Shadow on the Sky," and another Clark Ashton Smith ("The Door to Saturn"). The last story in the issue is by the amazing prolific Hugh B. Cave titled, "The Door to Doom."

The fourth issue dated March 1932, features Wesso art describing "The Duel of the Sorcerers," by Paul Ernst. In this issue are stories by Henry S. Whitehead ("The Trap") and Francis Flagg ("By the Hands of the Dead"), a frequent collaborator with Forry Ackerman.

The fifth issue, dated June 1932, features a Wesso drawn cover of Hugh B. Cave's story, "Stragella" (perhaps an early sign of "Vampirella"?). In this story, "the tragedy of the ghost-ship was being reenacted...", an interestingly scary story that



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OF MYSTERY OF TERROR

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Monthly

Now This New Wings Every Day! In Every Issue! In Every Issue! In Every Issue!

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Shilling Seventy-Eighth SHOCK Issue! 013 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

JANUARY

STRANGE TALES

OF MYSTERY

AND TERROR

25¢

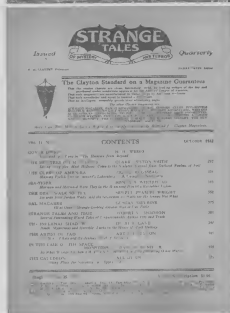
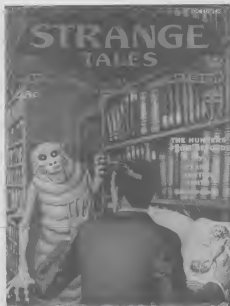
A CLAYTON
RE-PRODUCTION



Wolves of Darkness

By JACK WILLIAMSON

Shilling Seventy-Eighth SHOCK Issue! 014 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



The sixth issue, cover dated, October, 1932, has a Wesson cover illustrating Clark Ashton's Smith's, "The Hunters From Beyond." Also in this issue are articles by Henry S. Whitehead ("Sea-Tiger), Hugh B. Cave ("The Infernal Shadow"), and Frank B. Long, Jr. ("In the Lair of the Space Monsters").

The seventh and last issue, cover dated January, 1933 sports a Wesso cover illustrating the Hugh B. Cave story "Murgunstrum," a classic in many ways. As stated on the cover blurb, "A Tale to Raise the Hair," "Murgunstrum is perhaps the most famous story in the entire 7-issue run. Also in this issue are stories by Clark Ashton Smith ("The Second Internment"), August Derleth ("The Thing That Walked on the Wind"), Henry S. Whitehead ("The Napier Limousine"), and Robert F. Howard ("The Cairn of the Headland").

We know where we are now and it is nice to know where we came from and what was available along the journey. **STRANGE TALES OF MYSTERY AND TERROR** is a small piece of our scary history but an important one nevertheless and one in need of more critical evaluation and exposure. Thank you for reading. It's back to the lab for me. Stay healthy and eat right.

KAIJU KORNER

Column 1 by Mike Bogue

In grave tones, GHIDRAH, THE THREE-HEADED MONSTER's otherworldly prophesies declared, "Today, because of the space monster, it [Mars] is a dead world, dead and unpopulated." Well, that may be true for the Red Planet, but certainly not of "KAIJU KORNER!" Here there is life, life, LIFE! "It's alive! It's alive! It's"—sorry, wrong movie reference.

And yet the KAIJU KORNER is alive with a wealth of giant monster articles that run the gamut from film analysis to fan commentary to FAMOUS MONSTERS tributes to ruminations on kaiju eating habits.

For newcomers to the world of Japanese monsterdom, a brief glossary of terms appears at the end of this article. For Japanese monster movie veterans, no explanations will be necessary. But with or without the benefit of having read the glossary, the articles will be easily understandable and, I hope, enjoyable.

In this premiere column of KAIJU KORNER, I present

THOUGHTS ON ICONS OF

SCI-FI: TOHO COLLECTION:

If you're a dyed-in-the silk Japanese monster fan like me, I'm sure you're well aware of (and probably own) Sony's three-DVD set **ICONS OF SCI-FI: TOHO COLLECTION** that came out in 2009; it contains both the American and Japanese versions of three early Toho SFantasy epics released to North America by Columbia Pictures:

MOTHRA (Japanese 1961, American release 1962),

THE H-MAN (Japanese 1958; American release 1959),

BATTLE IN OUTER SPACE (Japanese 1959; American release 1960).

All three films were directed by the capable (but alas, late) Ishiro Honda, who specialized in Japanese monster and sci-fi movies. Following is not a review of the DVD set per se, but rather this humble fan's commentary on each of the three films.

The first **ICONS OF SCI-FI** movie under discussion is the American language **MOTHRA**. In fact, I made this viewing an event. Since it's in widescreen, I wanted to imagine what it would have been like to have seen the movie as a kid on a drive-in screen back in the 1960's. I know it would have totally knocked me out.

As a youngster, I knew about **MOTHRA** from 1964 on, thanks to **CASTLE OF FRANKENSTEIN** #4's positive review of the film:

MOTHRA (Columbia) color, widescreen. Also from Japan [the previous review had been for "THE MANSTER"], but spectacular, cleverly made s-f movie. A monster picture with charm! Gigantic moth, tiny singing girls. Good color, trick effect. By director of **THE MYSTERIANS**.

Despite hoping **MOTHRA** would show up at local movie theatres in the early sixties, it never did. In fact, as

a kid I didn't get to see the film on TV either, much as I pined to. This was especially true after I got **FAMOUS MONSTERS** #48 and practically memorized every inch of its wonderful "Wings Over The World" **MOTHRA** photo-story.

As it turns out, I didn't finally see the film until 1980 when I caught it on Superstation WTBS out of Atlanta. But even though I was in my mid-twenties, I still loved it—the mammoth moth's relentless path of destruction catapulted the Monster Kid in me straight into Toho Heaven! So much kaiju action! So much city destruction! So much military hardware (including the ultra-cool atomic heat cannons)!

(An now time for a strange interlude—yes, I realize many of the miniatures in Japanese monster films such as **MOTHRA** are obvious, but I consider this part of the charm of Asian SFantasy films. At the time, the Japanese artisans weren't so



much concerned with being realistic as they were with being spectacular and colorful, which in the fifties and sixties reflected the stylized Asian view of representative art. Still and all, many of the miniatures in early Japanese monster cinema were comparable to their Western counterparts, though sometimes lit poorly.)

This brings us up to the present day when I viewed the **ICONS OF SCI-FI DVD** of the English dubbed **MOTHRA** in the 21st century. It was wondrous in widescreen, as I knew it would be—the visuals were crystalline, the color vibrant, the special effects vivid. The caterpillar Mothra is fairly realistic for the time, its demolition of meticulous Tokyo miniatures



enthralling. However, it's true that the adult Mothra often looks like what it is—a stiff special effects moth—but it is still often effective, and its wind blast obliteration of New Kirk city, what with all the miniature

MOTHRA, a monster on screen



cars whirled about as skyscraper models crumble to the streets, is fun (if not exactly photo-realistic).

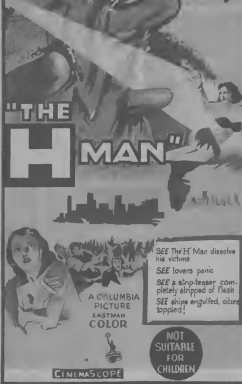
My real surprise was watching the Japanese language, English-subtitled version of **MOTHRA** and discovering the various scenes deleted from Columbia's 1962 Americanized version.

Especially noteworthy are some special effects scenes that oddly got excised from the 1962 stateside adaptation, especially one of Mothra battering the top of a New Kirk City skyscraper that sends debris crashing earthward. Another clipped scene is that of a well-mated miniature helicopter flying over Tokyo.

Also deleted from the Columbia version are scenes in which religion is discussed. For example, two Christian ministers lead New Kirk citizens to pray to God that Mothra would cease and desist from demolishing their city! In the same sequence, one of the three main characters says, "We can only pray for success." This leads the main character to say, "I'm no priest, but we'll just have to leave it all to the grace of God." While his photographer partner prays, he then makes the sign of the

cross. Interesting that Columbia deleted these scenes, though they probably only did so for time purposes and not due to

The most terrifying monstrous mass or 'man' you ever saw!



hang-ups over religious references.

Of course, regarding religion, Mothra's symbol contains a cross as its centerpiece. Also in Steve Ryfle and Ed Godziszewski's DVD commentary track on *MOTHRA*, it is noted that the mythos of Infant Island pretty much coincides with the traditional Biblical creation story. This coupled with

the dialogue appealing to God as higher Power, indicates that while Mothra may be a monster-god, she is a "small case" god only.



Two other thoughts on *ICONS OF SCI-FI*: I'd always read that a scene of a showgirl attacked by atomic ooze in 1958's *THE H-MAN* had been cut from the 1959 American version but was alive and well in the Japanese version. Well, thanks to *ICONS OF SCI-FI*, I have finally viewed this much ballyhooed scene—and I have to say, I feel a bit letdown. Unlike the H-Men's other victims who become blobified, the camera very obviously freeze-frames on the showgirl while green H-stuff covers her. Not a very exciting effect, and certainly inferior to the yacky "melting" effects of the H-Men's other victims.

And now it's time to bust a common myth concerning *THE H-MAN*. Many reviewers and commentators have assumed that *THE H-MAN* was inspired by 1958's American-made *THE BLOB* (some have ungenerously called *H-MAN* a "ripoff"). However, in *Eiji Tsuburaya: Master of Monsters*, Godzilla scholar August Ragone notes that *THE H-MAN* was actually in production before the American film was released. Also, aside from featuring somewhat similar blob creatures, both films are very dissimilar—American's *BLOB* mixes outer space monster and teen angst themes, while *H-MAN* blends nuke-spawned mutants with Japanese gangster movies.

Although in my humble opinion *H-MAN* spends too much time on its "cops and robbers" plot, the scenes featuring the H-Men are spot-on. In fact, *H-MAN*'s best sequence in both the Japanese and American versions is that of the wary sailors exploring a mist-enshrouded sea



vessel whose occupants appear to have vanished. Spooky and atmospheric, this scene rates among the best of Japanese SFantasy cinema.

And now on to **ICONS OF SCI-FI**'s last entry—**BATTLE IN OUTER SPACE**. This one I had known about since 1965 thanks to a terse "TV Movieguide" review of it in **CASTLE OF FRANKENSTEIN** #7 that read:

BATTLE IN OUTER SPACE (74-min-Toho, Col-1960) Good special effects in this Japanese epic about invaders attacking earth. Ryo Ikebe, Kyoko Anzai, Harold Conway. Color.



CoF was often unkind to Japanese sci-fi, so this positive review made me want to see the film all the more. But sadly, it wouldn't be until 1991 (!) that I would finally view this colorful space epic (thanks to

cable TV). For me, then and now, the special effects are a mixed bag. Some of them are quite good for 1959, while others are sadly inept. Still the film boasts a wide-eyed, comic book sensibility that keeps the movie watchable and makes the various miniatures endearing throughout.

What startled me in the **ICONS OF SCI-FI** version is how obvious the wires are that holdup **BATTLE IN OUTER SPACE**'s mothership and the saucers during the aliens' attack on Tokyo. I never noticed these wires in the pan-and-scan version that plays on American TV. Maybe too much picture clarity is not a good thing!

Well, that's it for the first column of **KAJU KORN**. Hope you liked it. Next time, we'll take a look at a little examined aspect of kaiju eiga—namely, what giant monsters eat!

Sayonara, and see you then!



BRIEF GLOSSARY OF JAPANESE MONSTER MOVIE TERMINOLOGY

Daiei. Japanese film studio that produced the Gamera and Majin series of movies.

Daikaiju. Meaning "giant monster." Giant Japanese monsters are sometimes referred to as daikaiju, but more often than not, they're simply called "kaiju" (see next entry).

Kaiju. Meaning: "strange beast or monster." This is the most common term used to refer to a giant monster.

Heisei series. Refers to the seven Godzilla movies Toho produced between the years 1984-1995. Each of these films shares the same timeline, but in this series, the only Showa series Godzilla film that is supposed to have occurred is the original 1954 **GODZILLA** (released to the U.S. in 1956 as **GODZILLA, KING OF THE MONSTERS**).

Showa series. Refers to the fifteen Godzilla movies Toho produced between the years 1954-1975. This is often called the "Classic Series." Although the films do occur in a single timeline, after **DESTROY ALL MONSTERS**, the character of the remaining Showa movies would drastically change, and the continuity became loose, at best.

Millennium or Millennial series. Refers to the seven Godzilla movies Toho produced between the years 1999-2004. The only two films that share the same timeline in this series are **GODZILLA AGAINST MECHAGODZILLA** and **GODZILLA: TOKYO SOS**. Each of the other Millennial films occurs in a separate alternate history.

Toho. Major Japanese film company that produced all of the Japanese Godzilla films and most of Japan's giant monster and science fiction movies. Other Toho creations include **MOTHRA**, **RODAN**, and **GHIDRAH, THE THREE-HEADED MONSTER**.

Hosts Abound

as they return to the airwaves to drift forever into space...

by Kent R. Daluga

Greetings all you *Scary Readers* to the first regular issue of the new year. It's hard to believe another one has past and 2011 is now screaming ahead with full force and as I write this I now know Dr. Creep is no more. The great Barry Hobart has passed and I'm sure his family and fans will surely miss the big man of hosting! Please enjoy this vintage ad from **SHOCK THEATER: WKEF TV-22** from Dayton, OH. Anyone who has ever seen him live or any of his shows will remember his distinct laughter (who, ha, hah, who, hah, ha)...laugh on Dr. Creep and thanks for all the **MONSTER MEMORIES!!**

Did you ever have something and not know what you had?? Well, I did as this last year as I removed some crazy red/white hair off a mask I bought a decade ago...and to my "sbock" it was a vintage **LAGOON MONSTER** mask. After researching it on the Internet and comparing it with old print ads...it is now been confirmed as an old



rubber beastie. It has now been donated to Dennis Druktenis' Scarehouse Collection and it's where it should be...collecting dust elsewhere. Just keep Sam Scare away as he will try to frighten the neighbor kids, while wearing it.

The *Dracula Legacy* has been expanded by the talented hand of computer website designer/SCARY MONSTERS Kid Dan Siciliano, as he brings the father, son and daughter of Dracula to the pages of "SCARY" in 2011



MONSTER MAIL ORDER



and beyond!!

"NIGHTMARE" shocks again with the spooky treasure hunt called **HORROR ISLAND** with host Otola Nesmith as she served up her brand of insanity over 50 years ago o KTLA-TV5 on Tuesday at 9:30!!

With fright wig firmly in place and at the Witching Hour of midnight...comes "Uncle Gory" and his **WEIRD TALES**



Shilling Seventy-Eighth SHOCK Issue! 021 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



on WLBZ-TV in Bangor on Saturday...Anyone remember this show and the host?? If not, check out youtube and watch some vintage clips...he's hawking car tires!!

The body-less hunchback shouts out to all the readers now holding this magazine "It's time to support the *Only Real Monster Magazine*" and be a scare-kid of distinction and honor!! Be sure to check out this foreign issue poster for **THE REVENGE OF FRANKENSTEIN** that's featured here and ask yourself is that a werewolf/Mr. Hyde monster or what?? The woman looks to be



holding her own and if you've not seen this film, be sure to check it out as it's a fine sequel to **THE CURSE OF FRANKENSTEIN**.

The black feline warns us of the "SHOCKWATCH" Double Feature on Tonight at 11.15 p.m. and we'll be seeing the Karloff/Lugosi classic **THE BLACK CAT** and the **MYSTERY OF EDWIN DROOD** with Phantom/Invisible Man actor, Claude Rains, and it's all on WSAZ TV-3...BETTER SEE!!

The last Kooky ad this time out is from WJSV-TV28 and dated back to 1973 and features two of filmlands favorite horrors as in **Frankenstein's Monster** and the undead Count Dracula. Check out the Monster's neck bolts on this **WE FEATURE CREATURES** ad for very late Saturday night viewers...wow!! Thanks to vintagetolodotv.squarespace.com on this one...it's too good to not use and enjoy their wonderful website on T.V. history.



"SHOCKWATCH" Double Feature



Chills! . . . Thrills!

THE BLACK CAT

STARRING
BORIS KARLOFF
BELA LUGOSI

TONIGHT
11:15 PM
BETTER SEE!

★

3

WSAZ-TV

PLUS
"MYSTERY OF EDWIN DROOD"
Starring CLAUDE RAINS • BOLAUGAT MORTONSET



And speaking of T.V. history be sure to check out the wonderful/exhaustive over-sized hardcover book on Milwaukee TV the analog years. It's by the late Dick "Nitelinger" Golembiewski. Dick was one man who knew how to research material and a fine writer as well...he is missed by all of us at SCARY MONSTERS MAGAZINE. The reason he comes up here is his book features the late Jack Dublin's TV horror host known as Dr. Cadaverino and of course the headless sidekick Igor. Enjoy the vintage image on your left of the Doctor and Igor.

And the Doctor was reborn in 2011 in the person of Richard "Mr. Highwheel" Muza for a small gathering in the Milwaukee area. In January, Rich asked me (The Kookster) and David "Master Modeler" Dockerty, Vincent "Aurora" Cortez and last but not least Daniel "Professor Boogie Woogie" Gunderman to a Scary reunion of sorts. Sam Scare was busy at this time so he was not able to attend.

Remember, keep reading the *Only Real Monster Magazine* and keep your **MONSTER MEMORIES** alive.
Kooky Shocking Kap Kent!

WANTED! *More Scary Readers like:*



David "Master Modeler" Dockerty, Richard "Mr. Highwheel" (or is that Dr. Cadaverwheel?), Vincent "Aurora" Cortez and Daniel "Professor Boogie Woogie" Gunderman.



Shilling Seventy-Eighth SHOCK Issue! 023 SCARY MONSTERS MAGAZINE *A Real Monster Magazine!*

THE COSMIC DRIVE-IN

"Creature Jamboree!"

by Robert Freese

The Cosmic Management asks that you do not hang your arms or legs out your car windows. There have been a number of reports of patrons being...bitten! Some creatures are hiding under cars. Stay in your cars! The authorities have been notified!

We begin with a triple feature of fright sure to make even the strongest of men weak in the knees. Be sure to get your "FREE SURGICAL MASK" for the premiere of **BASKET CASE**, a tale of vengeance and brotherly love. **IT CAME FROM THE GRAVE**, which has been identified as Bob Clark's **DEATHDREAM** follows, with **CEMETERY GIRLS** (the early '80s reissue title of Paul Naschy's **COUNT DRACULA'S GREAT LOVE**) rounding out the shocks.

Dan O'Bannon took on the chore of reviving the living dead in the unofficial sequel to George Romero's **NIGHT OF THE LIVING DEAD** with his punk rock take **THE RETURN OF THE LIVING DEAD**. Supposedly based on the novel by **NIGHT** co-scripter John Russo, only the title was used in this

tale of the toxic undead.

Like the tagline says, "They're back from the grave and ready to party!" A rollicking good time.

More toxic terrors are



found in Lloyd Kaufman's gross but always funny superhero story **THE TOXIC AVENGER**. New Jersey's first superhero is a geeky nerd who obtains super powers after falling into a vat of toxic

waste. It helps round out a Troma triple feature.

Tobe Hopper revisits his famous meat-eating tribe in **THE TEXAS CHAINSAW MASSACRE PART 2**, in which the cannibal clan is found living underneath the long abandoned Texas Battlelands amusement park. Not for all tastes. Lots better than some critics will have you believe. Double feature screams can be had with **FINAL EXAM** ("Some may pass the test...God help the rest!") and **GRAVEYARD TRAMPS**, which is actually the early '70s bizarre horror/sci-fi cult item **INVASION OF THE BEE**

HE'S COME BACK

FINAL EXAM

SOME MAY PASS THE TEST
GOD HELP THE REST

R -

THEY'LL TURN YOU ON
FROM DUSK TO DAWN



Graveyard TRAMPS

ROBERT FRODOLOM 1 STARTS TODAY!

SHOWS: 11:00-1:00 PM 2:00-4:00 PM 7:00-9:00 PM
TICKETS: \$5.00
CRAVEYARD 12-25-26 2:00-4:00 PM 7:00-9:00 PM

ALSO STARTS TODAY AT THESE AREA THEATRES

- BROADWAY 12-25-26 2:00-4:00 PM 7:00-9:00 PM
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- BROADWAY 12-25-26 2:00-4:00 PM 7:00-9:00 PM

GIRLS.

We finish this trip with a "SCREAM ALL NIGHT SHOCK SHOW!" Our show begins with **STRONGHOLD**, a tense thriller from the Netherlands about a family attacked by killers. Next is another appearance of Bob Clark's **DEATHDREAM** under the title **IT CAME FROM THE GRAVE**, followed by

something called **DEVIL'S NIGHT OUT**. This is a title that has the *Cosmic Management* stamped. If you think you know what this film may be please let us know. The final film is **GIRL'S NIGHT OUT**, aka **GIRLS NITE OUT**, a story of a collegiate slasher on the loose. (This all-nighter would have played in '84 or '85. The title **DEVIL'S NIGHT OUT** could be for any domestic or foreign title. If you have any idea as to what film it may be, send them to **THE COSMIC DRIVE** -in care of **SCARY MONSTERS MAGAZINE**.)

My thanks to both Vince Cornelius and Lana of **STARTS TODAY!** for the loan of their marvelous drive-in ads. You can keep up with Lana at <https://twitter.com/StartsTodayFans/my>

SCREAM ALL NIGHT

THE
TERROR!

NOTHING IS SACRED
TO THE MASTER OF EVIL...

- #1 STRONGHOLD R 11:00
- #2 IT CAME FROM THE GRAVE R 11:00
- #3 DEVIL'S NIGHT OUT R 12:45
- #4 GIRLS NIGHT OUT R 2:00 Fri & Sat Only

CCC Twin 2

1875 Maryland Pike
274-2508



THE TEXAS CHAINSAW MASSACRE PART 2

BY CHAINSAW GUY INC.
JOHN LARSEN THE TEXAS CHAINSAW MASSACRE PART 2
JOHN LARSEN THE TEXAS CHAINSAW MASSACRE PART 2
JOHN LARSEN THE TEXAS CHAINSAW MASSACRE PART 2

- BROADWAY 12-25-26 2:00-4:00 PM 7:00-9:00 PM
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- BROADWAY 12-25-26 2:00-4:00 PM 7:00-9:00 PM

peoples/members.

Another visit to the past, filled with shocks and scares, comes to an end. The Monsters, Martians and Madmen stay alive forever on the giant outdoor screen. Get more screams out of life and visit **THE COSMIC DRIVE**-IN often!

UP NEXT:
**MANIACS
ON THE
LOOSE!**

Visit Robert Freese at
www.robertfreese.com

Shilling Seventy-Eighth **SHOCK Issue!** 025 **SCARY MONSTERS MAGAZINE** A Real Monster Magazine!



WELL I SAW THIS THING COMIN' OUT OF THE SKY. IT HAD ONE LONG HORN,
 ONE BIG EYE, I COMMENCED TO SHAKIN' AND I SAID "OOH-EE"
 IT LOOKS LIKE A PURPLE PEOPLE EATER TO ME!
 IT WAS A ONE-EYED, ONE-HORNED, FLYIN' PURPLE PEOPLE
 EATER, ONE-EYED, ONE-HORNED, FLYIN' PURPLE PEOPLE
 EATER, A ONE-EYED, ONE-
 HORNED, FLYIN' PURPLE PEOPLE
 EATER SURE LOOKS STRANGE
 TO ME!



ONE



EYE?!

WELL HE CAME DOWN TO EARTH AND HE LIT
 IN A TREE, I SAID MR. PURPLE PEOPLE
 EATER, DONT EAT ME
 I HEARD HIM SAY IN A VOICE
 SO GRUFF,
 I WOULDN'T EAT YOU
 CUZ YOUR SO TOUGH
 IT WAS A ONE-EYED
 ONE-HORNED FLYIN'
 PURPLE PEOPLE EATER
 ONE-EYED ONE-HORNED
 FLYIN' PURPLE PEOPLE
 EATER
 ONE-EYED ONE-HORNED
 FLYIN' PURPLE PEOPLE
 EATER
 SURE LOOKS STRANGE
 TO ME



ONE HORN?!



I SAID MR. PURPLE PEOPLE EATER, WHAT'S YOUR LINE HE SAID ITS EATING
PURPLE PEOPLE AND IT SURE IS FINE, BUT THAT'S NOT THE REASON
THAT I CAME TO LAND, I WANNA GET A JOB IN A ROCK N ROLL BAND
WE'LL BLESS MY SOUL, ROCK N ROLL, FLYIN' PURPLE PEOPLE EATER
PIGEON-TOED, UNDERGROWN



AND THEN HE SWUNG FROM - THE TREE AND HE LIT ON
THE GROUND, HE - STARTED TO ROCK, REALLY
ROCKIN' AROUND - IT WAS A CRAZY
DITTY WITH A - SWINGIN' TUNE



WE'LL BLESS MY SOUL, ROCK N ROLL, FLYIN' PURPLE PEOPLE EATER
PIGEON-TOED, UNDERGROWNED, FLYIN' PURPLE PEOPLE EATER
I LIKE SHORT SHORTS

FLYIN' PURPLE PEOPLE EATER, SURE LOOKS STRANGE TO ME
AND HE WENT AWAY, AND THEN
WHAT DO YA KNOW, I SAW HIM
LAST NIGHT ON A TV SHOW
HE WAS BLOWING IT OUT.
A'REALLY KNOCKIN'

EM
DEAD -
ROCK N -
MUSIC
THROUGH
THE HORN IN
HIS
HEAD

PLAYIN'
ROLL



GEORGE BECWAR—Ed Wood's Least Favorite Actor

by David Stidworthy

An octopus ate him for dinner and the Colossal Man stole his own food. Ed Wood put him on his lifetime crap list, but Don Nagel thought he was a better actor than given credit for. Arthur Lennig in **THE COUNT** misidentified his surname as "Baqun," as did Bill Warren in **KEEP WATCHING THE SKIES**, though Warren corrected himself in the **BRIDE OF THE MONSTER** cast listing.

Born in Illinois September 16, 1917, George Jerome Becwar enlisted in the Air Force in 1941, was discharged in '45 and re-upped the next year. A first lieutenant Air Force Special Agent with military intelligence, Becwar received thirteen decorations and the commendation pendant for his services in the United States, Canada, England and Europe. While still a soldier, he began acting on radio, functioning as a writer and actor on the twenty-two week series **AIR FORCE AGENT**.

The civilian Becwar wrote and played Harry Truman in **PRESIDENTIAL AGENT**. For **THE BLACK DAHLIA**, he was Lt. Dohohoe and was narrator and lead of **INVASION FROM MARS**. Another Becwar-scripted radio play was **THE DAY I DIED**.

Becwar found further demand on the Los Angeles stage. Notable roles were McLeod in **DETECTIVE STORY**, the Captain in **MISTER ROBERTS**, Artimideous in **CAESAR** and the title role in **HAMLET**. For the tour production of **OUTWARD BOUND**, after which he left the boards, he was praised by the L.A. Times drama critic for "a towering performance."

Rarely seen on film, Becwar was a Mad Ave exec in **IT SHOULD HAPPEN TO YOU** (1954), featuring Roger Pace of Becwar's 1958 movie **WAR OF THE COLOSSAL BEAST**, and played a gaffer in the '54 **A STAR IS BORN**.

Only in his late thirties, Becwar aged a near-equal number of years when made up to play Prof. Vladimir Strowski in **BRIDE OF THE MONSTER** (1956). Besides Dr. Eric Vornoff's mutant octopus, there was the tentacle of implied Soviet reach in Strowski, who has searched the world for the scientific outcast their government now believes—thanks to Strowski—was right after all about his atomic superman experiments.

Lofly, ulterior ally-motivated Strowski has no real reason to visit the cops investigating Lake Marsh, but the scene



embellishes the character, who claims he is "an authority on the subject of prehistoric monsters" (then sniffs a lapel carnation). Also tracking Strowski enables Lt. Craig to discover Vornoff captive Janet Lawton's '38 Chevy. At least Janet could open her door from the inside. His rental job a Studebaker coupe with full wraparound glass, Strowski must exit by using the exterior driver's door handle.

In the last bit of bravura Bela-cosity, Vornoff speleo-vents all his rage and grief as Strowski, with studied eye blinks, registers ocular empathy. "My government ordered me to bring you back!", insists armed Strowski—behind him

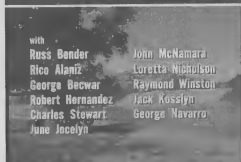
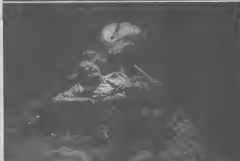
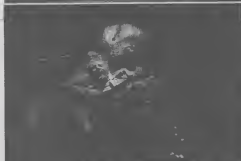
Featuring
GEORGE BECWAR
 DON NAGLE
 BUD OSBORNE
 JOHN WARREN
 ANN WILNER
 DOLORES FULLER
 WILLIAM BENEDICT
 BEN FROMMER
 and
 PAUL MARCO



Vornoff's bigger giant: Lobo!

Slumped in a corner of its overhead-lit dry dock, the broken, underpowered octo-prop with one -wire-raised appendage acts as a cushion as Strowski—like he was being repeatedly pushed—falls against it several times. While Strowski screams “Vornoff! Vornoff!”, water fills the chamber and his cries are nearly obscured by a fog hornish tuba on the 1930s-sounding music score.

BRIDE OF THE MONSTER lore makes much of the acrimony between Ed Wood and Becwar caused by Wood not paying Becwar the agreed-upon sum, prompting Becwar to complain to S.A.G. Wood never forgave Becwar for the temporary production shutdown.



with

Russ Bender

Rico Alaniz

George Becwar

Robert Hernandez

Charles Stewart

June Jocelyn

John McNamara

Loretta Nicholson

Raymond Winston

Jack Kosslyn

George Navarro

We'll probably never know what Becwar thought of Bert Gordon. Who could also put some folks off. In **WAR OF THE COLOSSAL BEAST**, a more real-life looking and speaking Becwar was another circumstance-link figure as gun club owner John Swanson. Driving an ice cream Buick station wagon that matches his macho white duds, Swanson reports the theft of a food truck hijacked by Col. Glenn Manning. The raspy, blunt Swanson studs his sentences with a pet line: "Got the picture?" About the truck vanishing straight up, he declares that "it had a radio and heater, but it didn't have wings." When Joyce Manning and Major Baird locate the truck among other wrecks, it has Glenn's thumbprint on the fender.



WAR OF THE COLOSSAL BEAST

THE
TOWERING
TERROR
FROM
HELL!

Starring
SALLY FRASER · ROGER PACE · DEAN PARKIN

Produced and Directed by **BERT I. GORDON**

Screenplay by **GEORGE WATKINSON DAVIS** - from a Story by **LESLIE I. GORDON**

A **WALTER M. MICHAELSON** and **SAMUEL Z. ARONOFF** Production • An **AMERICAN INTERNATIONAL** Picture



George Becwar died of a heart attack at fifty-five July 9, 1970 in Santa Monica. The scenes in **ED WOOD** (1994) recreating the production of **BRIDE OF THE MONSTER** left out his money dispute with Wood, nor was the Becwar stand-in permitted to do much in the restaging of the Vornoff-Strowski talk. Other cast members had their roles designated by names of factual characters. Cinematographer William Thompson was simply "Cameraman Bill" and the Becwar player's role went by his part "Prof. Strowski."

By then, fame by association is better than no fame at all.

BONUS! BELA SCAREBOOK CLIPPING!

(Courtesy of the Dan Gunderman Scrapbook Collection)



AS REQUIRED by his Lugosi underwent a major examination, later being hypnotized. When he was found by Mabel, please.



ANNE MABEL, Stubby Skips, Anne Lugosi, Virginia Brown and Bessie Karloff were cheerful as the experiment of their fellow player started.



MABEL began to move his hypnotic spell. First he touched him gently on the neck. Then, waving his hands, he whispered continuously.

HORROR BY HYPNOSIS

THE most famous—or the earliest, depending on the degree of your skepticism—publicity stunt ever conceived was Universal's hypnosis gag practiced on Bela Lugosi during production of "Black Friday." In the course of playing Marnay, Lugosi was to be locked in a closet where he would suffocate to death. Masley P. Hall, high priest of the occult, suggested Lugosi could give a more realistic performance as a suffocating man if he were in a hypnotic state and actually believed he was locked in a small, airless space. Along with the cast and the technicians, a small group of

the press watched the experiment. The N. Y. Times' Douglas Churchill treated the proceedings as an immense joke, commenting that "the effect on Lugosi was so amazing that the studio's exploitation engineers believe that hypnosis can be practiced on writers to make them finish scripts . . . on critics to assure good notices, but most of all on actors." "PIC" representative, also present, said on the other hand: "Strictly on the level, this stunt was one of the most eerie things I ever witnessed. Lugosi was hypnotized, or hypnosis was practiced on some fifty people who were present."



LUGOSI FELL into a slight sleep, the first stage of hypnosis. Note the change in the attitude of his fellow-players. They had all dropped back and his mouth opened. He was ready for the trance.

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WILL LED the woman to the big computer in William's great living room. "I've been in the house for the last 100 years," he said. "You cannot get out. You cannot get out. You are suffering in pain."



LUIGI'S SORROW, "Don't do it! Don't do it!" He looked at the clock and then threw his strength against the door, shaking the set and toppling a house. He was groaning and near hysteria when Hall stopped him.



IMMEDIATELY brought to the door. His pulse registered 160, his normal rate 100. He said, "I'm sorry." He looked haggard and when brought to consciousness he felt all right.

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To LOVE A Vampire

2. A Grim Undertaking

by Bob Statzer

As the clock tower rang out the hour of midnight, the slow but steady hiss of sleet against the window of the morgue office showed no promise of letting up. Hunyadi, the morgue's night attendant, had fallen asleep in the chair at his desk but awoke at the sound of the tower bells and shivered. The room had grown cooler since his last bout of consciousness. Reluctantly pushing himself to a standing position, the pot-bellied man stretched his limbs, his cherry-red face wincing at the popping and cracking of his seldom-used joints. Walking stiffly to the heavy wooden door that opened onto the cobblestone street, he drew back the bolt and swung it open, then took a deep breath so that the rush of cold air into his lungs would reawaken his senses. In the distance an approaching carriage could be heard, and Hunyadi looked down the darkened street toward the source of the sound.

The clapping of hoofbeats and metallic rattle of wheel rims on the rain-swept stones were accompanied by a gust of wind, and the unseen carriage came into view as it turned onto the street. At first glance it appeared to be more shadow than substance, for the coach and four-horse team were all black, and no light came from the windows or lamps. As it passed by, the gold fixtures and the crest on the carriage door glistened in the light spilling out from around Hunyadi as he stood in the morgue doorway. A pair of brilliant blue eyes glared mockingly from deep within the carriage interior. The night quickly swallowed the carriage, giving only a brief glimpse of the ornate letter "B" beneath the rear window before the vehicle vanished.

The sleet increased in intensity and Hunyadi quickly shut the door, bolting it behind him. His eyes came to rest on the double doors on the opposite end of the office, which lead to the holding room. He frowned at the sounds of squeaking and scratching that came from the other side. With slightly trembling hands, a side effect of drink as much as fear, he took a lamp from its bracket in the wall and armed himself with the poker from the fireplace. As he slowly crept to the doors, the scraping noise growing louder with each step.

Reaching his destination, Hunyadi found it almost impossible to twist the key in the ancient iron lock. Why it was necessary to keep the room locked remained a mystery to the attendant; the bodies inside were not likely to wander off. Sitting the lamp and poker aside, Hunyadi used both hands to turn the key. Suddenly the lock shot open with a sharp metallic crack, and the scratching on the opposite side of the doors stopped. Snatching up the poker and light, the attendant made the sign of the cross with the lamp and threw open the door. Silence greeted him as he peered into the darkened room, occupied only by the shrouded forms laid out upon the oblong tables.

"Hell," he muttered to himself. "I wouldn't send the likes of any of you out on a night like this." Again came the tiny screeching sounds. The morgue attendant stepped back, gasping as a plump mouse scattered playfully across his shoes and up the side of his leg. "Not you, either, friend, even if you did add a few grey hairs to my head just now." The man laughed, picking the mouse up by the tail. The bloated ball of fur chattered its annoyance at such indecate treatment.

Across the street from the morgue, Van Helsing and Wellington buddled in a doorway in vain hopes the wintry weather would lessen. Sticking one hand out into the downpour, Wellington quickly yanked it back. "I think it's getting colder; this could turn to snow soon."

"I wish we were back in Edinburgh," Van Helsing muttered. "If it hadn't been for that business with Burke and Hare in Surgeon's Square..."

"Let that be a lesson to you," Wellington said. "Sloth never pays off. If Burke and Hare had stuck to robbing graves to supply the classrooms with cadavers instead of simply murdering streetwalkers, there wouldn't have been angry mobs attacking instructors and students alike. You'd think we were the body snatchers."

"At times we were," Van Helsing reminded him. "Remember?"

"I remember Mary, with those gorgeous red curls and dark eyes." Van Helsing looked at him with a mixture of amazement and amusement. "You mean Mary Patterson, the prostitute? Are you getting nostalgic over a tart?"

"Not at all anatomy is academic. Besides, she wasn't like the others; I was fired of her."

"So were a lot of the lads in Edinburgh. She was a particular favorite among Dr. Knox's students..."

"And how would you know that?" Wellington asked, suddenly uncomfortable with the conversation. "Considering your celibacy, perhaps priest would be more suitable than surgeon."

Van Helsing ignored the intended insult. "I'm sorry Burke and Hare got to her, I was just as shocked as you when she showed up on the dissection table. There wasn't a student in that lecture hall that wouldn't have literally skinned those two alive for what they'd done. But you've got Gretchen now."

"Unlike you and Christine, Gretchen is not a long-term relationship. Can you see the look on father's face if I brought home a barmaid?"

"As opposed to you bringing home someone like Mary?"

"Back then, I didn't plan on going back home. After graduation I would have stayed on in Edinburgh." Wellington smiled, but there was no humor in his eyes. "Dr. Knox had offered me a position as his assistant...needless to say, his association with Burke and Hare brought all that to an end."

"Gretchen does love you, you know."

"Look, this isn't some romantic faerie tale where everything is in black & white and everyone lives happily ever after," Wellington snapped. "This is the real world where things are gray and dirty. Gretchen is a chapter of my life, not the whole bloody book."

"Keep your voice down," Van Helsing hissed. "Forget I mentioned it. Let's just get the body and take it back to the university so Vamberg can get it ready for the lecture."

"Fine." Wellington dug into the pocket of his cloak and came out with a handful of grey hair. "Here, put these on."

"What is it?"

"Your wig and mustache."

Van Helsing was sure he had heard wrong. "What?"

"Your wig and mustache. Put it on; you look too young to be official. They don't just hand out bodies to anyone who comes knocking at their door."

With the mouse now boused in his shirt pocket, Hunyadi jabbed at the glowing embers of the fireplace with a poker in an effort to warm

the morgue office. He picked up the pewter pot of rum he had left to simmer on the hearth, the metal handle carefully wrapped in cloth to guard against burns, and gratefully sniffed at the hot brew as he filled the tankard on his desk. Poking its head out of the pocket, the mouse twitched its nose at the aroma wafting up from the tankard.

"Thank you'd like a taste of this?" Hunyadi asked, slipping back into his chair. He took a cautious sip of the dark, steaming grog, feeling it flow down his throat as an inner warmth rose up from within to drive the chill from his spine. Carefully removing his new friend from his pocket, he dangled the mouse by its tail over the stein. The mouse sniffed curiously at the rum before deciding to try it. As Hunyadi slowly lowered the mouse down to the tankard for a sip, a sharp series of knocks sounded at the outer door. The startled man leaped to his feet, dropping the mouse into the rum.

On the morgue doorstep Wellington gave Van Helsing's appearance a final check. The rain was causing his disguise to droop on one side. Hearing the sounds of the door's bolt being thrown back, Wellington shoved his companion out of sight and said, "Give me five minutes."

"Right."
"And fix your moustache!"

Hunyadi opened the door, mumbling and grumbling about the interruption beneath his breath. Visits at such an hour were few and far between, and usually meant a new arrival. As a result, it was surprising for the attendant to find a young man with a look of self-importance about him standing on the step, his hat cocked to one side and his cape billowing in the breeze.

"Hunyadi?" Wellington asked.

"Yes?"
"Wilhelm Hunyadi?"
"That would be me, sir, I'm the night attendant."

"Good," beamed the drenched figure, stepping inside and removing his hat. "I wanted to be sure I had the man in charge." Hunyadi's eyes glowed with pride and drink as the newcomer continued. "My name is Gerald Wellington, newly appointed Master-at-Arms to the Royal Medical Society. You have here, I believe, the body of one Erich Sander?"

"Sounds familiar." Hunyadi shut the door and then went to his desk to consult the logbook. "Here he is; came in two mornings ago. A nasty business; looks like the work of a wolf."

"Excellent. Would you be so kind as to double-check? I want to be sure I have the right fellow." There was a touch of pleading to Wellington's smile and tone. He added confidentially, "I'm glad we'll be working with a man of your experience in such an urgent matter, especially given the delicacy and discretion of the case."

Hunyadi almost bowed, but decided restraint would be more in order and was content to merely nod his head with a knowing wink. The attendant excused himself and once more took his lamp down from the wall, going to the holding room to find the body in question.

Alone in the office, Wellington dropped his coat exterior and looked nervously about the dingy room. He could feel, even hear, his heart pounding against his chest. Then the smell of rum reached his nose and his attention fell upon the steaming tankard on the desk. Moving quickly, before the attendant could come back, Wellington snatched up the stein and drank it down, only to find himself with a mouthful of mouse. Gagging, he spat the contents back into the mug, the mouse screeching and scolding the student. He had barely put the tankard back on the desk when Hunyadi returned.

"He's here, sir, just as we thought," the attendant confirmed. "Apparently bled to death from wounds received in the attack."
"You're sure it was a wolf?" Wellington asked, mustering every ounce of sobriety he possessed. He could still feel moist mouse hair on his tongue.

"Yes, sir. At least that's what was written on the chart. Says they even found and killed such a beast."

"How old was he?"
"The wolf?"

"The man," sighed Wellington, "how old was the man?"
"Thirty-four, according to the report." Hunyadi's eyes narrowed

with suspicion. "What's going on here?"

"Dr. Van Helsing will explain everything. He should be arriving any moment." On the pretext of consulting his pocket watch, Wellington turned away from Hunyadi so that the attendant could not see his scrape his tongue through his teeth to get rid of the fuzzy feeling. The sudden rap-tap-tapping of a walking stick against the outer door of the office caused both men to jump, with Wellington nearly hitting the tip of his tongue off in the process.

"Quiet as a mouse," Hunyadi muttered as he went to unlatch the door. "I'll never get any sleep at this rate." Barely had he opened the door when a man in black swept into the room from the downstairs. Handing Hunyadi his cane and Wellington his small leather medical case, the commanding figure proceeded to brush the water off his hat. The morgue attendant looked curiously at this second visitor. With his shock of wild grey hair and massive whiskers that ran down either side of his face and met under his nose, he looked almost rabid. Hunyadi was almost afraid to venture the question. "Dr. Van Helsing?"

"I am Van Helsing," the man responded with a grim smile, handing the bewildered attendant his hat. His hands free, the "elderly" doctor removed his pair of pince-nez and wiped the rain from their lenses. Replacing the tiny spectacles upon the end of his nose, Van Helsing turned to Wellington and asked hesitantly, "Is he...?"

"Yes, doctor, in the next room," Wellington responded with professional courtesy. Nodding toward Hunyadi, he added, "He claims the man is the victim of a wolf."

"That's what they put on the paper," piped the attendant, fearing he might be blamed for a serious clerical error.

"We must lose no more time," Van Helsing insisted. "Herr Hunyadi, if you will be good enough to show us the body of Herr Sander."

Hunyadi handed Wellington the lamp he had been holding and fetched a second one for himself. Once more the attendant opened the double doors to the holding room and led the way in. The shadows that danced in the lamplight threatened to close in and smother the three men and their spluttering flames. Above the deep rumble of thunder, Van Helsing asked, "Which one is he?"

"There on the end," Hunyadi responded, lifting his lamp to push the darkness back from them.

Van Helsing and Wellington stepped toward the designated table. As they drew closer, Van Helsing raised a cautioning hand and his companion held back. Hunyadi, who was more than content to stand even further away, felt his chest tighten as Van Helsing gripped the sheet covering the corpse and whipped it away with grim determination. Van Helsing looked back over one shoulder, his eyes wide with disbelief, and Hunyadi felt his heart surge up into his throat.

"The lamp," Van Helsing demanded in firm, commanding tones that did little to ease the attendant's nerves. Wellington approached the body and placed his lamp next to the corpse's head to provide a better view. It was all either of them could do to carry on the charade, and they shuddered at the shock of the sight. Sander's throat had been badly savaged, and there were scattered wounds covering the chest and wrists. There was no doubt that it was the work of very sharp teeth; sharp deep punctures could have only been made from an animal's fangs.

Van Helsing bent over the dead man, removing his gloves as he did so, and began to examine the wounds. "Gott in Himmel!" he hissed, slipping into his native tongue as he often did when excited or thinking aloud. Slowly he looked up at Wellington, his eyes filled with disbelief as he whispered, "The fellow's been gnawed."

The report said a wolf was killed in the area after this. It could have been the same animal."

But there's no blood. And what animal has a jaw span this size? Look at the arrangement of marks left by the teeth. These bites were made by a human!"

Wellington recalled reports of cannibalism on tropical islands made by returning sailors, and tried to put the thought out of his head. "Look, let's just get through this and get out of here," he urged quietly. In a voice loud enough for Hunyadi to hear, he asked "Was it a wild animal, or...?" Wellington let his voice trail off for dramatic effect.

"No," Van Helsing shook his head and crossed himself. Looking up at Wellington, his face was a mask of grim determination. "This was no normal wolf; we're looking at an outbreak of *Mariphasa lupine fumea*."

"What is it?" Hunyadi asked, his curiosity battling a rising sense of dread for dominance.

"Those marks on the throat," Wellington's voice was theatrically hesitant. "Are you familiar with a condition called lycanthropy? A werewolf may be at work here. Have you ever seen these types of wounds on any of the other bodies brought in, especially within the last two weeks?" Wellington stepped back to Hunyadi came closer for a better look at the wounds.

With a reassuring smile to Hunyadi, Van Helsing held out one hand toward Wellington. "I'll need my instrument case." Wellington handed him the case, which Van Helsing placed on the edge of the table next to Sendor's head. He gently opened the case before swiftly whirling to deliver a sharp upcut to the chin of the morgue attendant, who collapsed unconscious into Wellington's waiting arms.

The two students lifted the unfortunate fellow onto a nearby slab and covered him with a sheet. Still moving quickly, Van Helsing peeled off his fake whiskers and grey wig while Wellington produced a large canvas bag that had been hidden beneath his cloaks. The whiskers, along with the prop spectacles and wig, were crammed into the medical case.

"We don't get many like this," Wellington remarked, like a connoisseur sampling a rare vintage. "It's so fresh. To bad about the throat and chest, though."

"What about the right wrist? That's no small bite."

"I just hope there's no severe internal damage done. Do you know how long it's been since we've been able to examine healthy organs?"

Let's just hope this donation to the dissection room gets Dr. Belasko off our backs for a bit." Wellington began guiding the canvas sack around Sendor's feet and ankles, and then worked it up around the legs. "We've missed too many lectures and just about lost our bargaining power," he puffed, trying to cram the head and shoulders down into the bag. "Give me a hand with this, will you?" Hardly

were the words out of his mouth when Wellington jumped away from the table, letting the corpse and canvas crash to the floor. "His neck," he screeched. "Look at his neck!"

Van Helsing knelt by the body, and his eyes narrowed. It must be shadows, playing tricks on him. Grabbing at the lamp on the table beside him, he held the flickering light close to the corpse. "The wounds on his throat...they're gone."

"It's like he was never touched."

Both men let out a cry as the body on the table next to them sat up, its head still draped with a dingy sheet. Realizing it was Hunyadi, Van Helsing struck him again. With a muffled moan the attendant fell back onto the table.

"Let's have a look at the wrist." Van Helsing reached into the bag and lifted Sendor's right arm up. Before his disbelieving eyes, the wounds were slowly closing and healing.

Wellington stuffed the arm back down into the bag. "I don't know what's going on here, but let's get this thing back to the university and be done with it."

"Maybe we should just leave it."

"If we do that, we end up leaving the university."

The shock of the night air and the openness of the streets were a refreshing relief after the claustrophobic confines of the morgue. The bricks and stones glistened oily black about them as Van Helsing and Wellington bawled their prizes to the waiting horse cart.

Gathering itself out of the blackness of the shadows, far enough away to go unnoticed by the two students, came the dark coach and team of horses. Inside, three women watched with cat-like curiosity as the canvas-covered corpse was placed into the cart and tied down. Anyone casting a casual glance inside the coach would have thought the girls were returning from a ball, as all wore ornate dresses of identical design, with Bathory in Blue, Carmilla in crimson and Elga in emerald green. Moving forward in her seat to get a better look at the young men, Carmilla unconsciously ran her tongue along the inside of her teeth as she thought of their blood gushing over her cool lips, warming them.

"Not too close," Countess Bathory cautioned, a warning hand placed

on the girl's forearm. "Watch and wait before we make ourselves known."

"Yes, Aunt Elizabeth," came the impatient sigh

Elga slipped alongside Carmilla, who was still gazing intently out the window. "Why, they're taking a body from the morgue."

A gleeful glint in her eye, Carmilla pressed her face to Elga's and spoke in conspiratorial tones. "You don't think they'll do anything strange with it, do you?"

Bathory shook her head, her hair rustling in the silence. "After all these years, Carmilla, you still haven't learned restraint. Is that really all your mind can find to amuse itself?"

"She's always been that way, even when she was alive. Nothing ever satisfies her unless it's scandalous."

Carmilla shrugged. "Is it my fault I'm restless?"

Elga arched a disapproving eyebrow. "Don't go on again about how bored you are. Sometimes I think you would have died of boredom if you hadn't..."

"Better to have died from living too much than too little. I may have often been bored but at least I was never boring, was I?" Carmilla ran her fingers carelessly through her cousin's hair. Elga knocked the teasing hand away, hissing as her lips pulled back to reveal the long, lustrous teeth. Carmilla laughed. "So, pretty pussy learns it has claws. Come, kitten; let us kiss and make up."

As quickly as it came Elga's fury passed. Sulking, she said, "You shouldn't have come with us tonight. You haven't completely recovered from the General's attack."

"All the more reason to be out hunting."

"You need rest."

"Oh, you do care about me. My little cousin is going to become my personal physician."

Elga glared at her. "What you need is a good leeching."

"Be still, both of you!" Bathory hissed. Her pale blue eyes glowed with an inner light as she watched Van Helsing and Gerald set off in the cart. "The body they've taken is the one we came for."

"The fellow we feasted on?" asked Carmilla. "Is that why we're here, so you can revive him?"

"Yes, Bathory said, 'I want to use him as a decoy to draw Spielsdorf out into the open, the way the general tried to use Elga to trap us.' Opening the carriage window, the countess called out to the driver, 'Follow them, but stay out of sight. I want to see where they go and what they know.'"

The coach lurched into pursuit as Elga asked, "What would they want with him?"

Carmilla's mouth curved into a wicked smile, the expression mirrored in her eyes. "I know what he'll want with them."

Leaning forward, as if to shorten the distance between herself and Sendor, Bathory closed her eyes and began to concentrate. "If I can go into his thoughts and make his mind one with mine..."

As Wellington guided the open cart through the alleys and side streets, Bram looked back at the shrouded form behind the seat and pulled his cloak tighter about him. "You could have at least stolen a horse."

"We were lucky to get this. Besides, a horse on the road at this hour might be a little conspicuous."

Van Helsing again glanced toward the back of the vehicle, straining his eyes and ears. The darkened streets were deserted.

"What is it?" Wellington asked.

"I could have sworn I heard a coach and horses following us."

"Probably just the echo of our own rig. You're not going to lose your nerve on me after all these years, are you?"

"Why should I lose my nerve now?" laughed Van Helsing. "Can things get worse?"

A cold, claw-like hand clamped over Van Helsing's face and yanked him into the back of the cart. His head cracked against the wooden floor and he lay in a daze, stunned as much from the blow as from the sight that greeted him. Towering over the student was Sendor, or at least what had once been Sendor. The flesh was ghastly pale, and the red-rimmed eyes glowed as they gazed at him. The dark lips were a crimson-gashed mockery of a mouth that pulled back to reveal the cruel canine teeth, elongated ivory spikes glistening with saliva.

Next issue: **Chapter 3. The Quick and the Dead.**

The **VAMPIRE HUNTER'S** Handbook

by Joe Winters

With all the vampires that have flirited and fluttered across movie and television screens over the years, we've long since reached what can rightly be called an infestation. If you've got vampire problems, who do you call? Ghostbusters? The Army? The Better Business Bureau? No, if vampires have invaded your house, your chateau or castle, your village or city, you need someone a bit more specialized to take the bloodsuckers out before those creatures of the night take YOU out.

Since you're not likely to find vampire hunters in the yellow pages, on billboards, or on infomercials, here's a handy guide and some background on who to call for all your vampire vanquishing needs.

One of the older, more respected names in the business is Van Helsing. What became a family business began as a one-man operation over a hundred years ago in Bram Stoker's book **DRACULA** (1897). Abraham Van Helsing's name was not only a nod to the author's first name, but also to his father Abraham Stoker Senior. With Van Helsing's knowledge of obscure diseases, as referred to in Stoker's book, the good doctor would become quite the expert on the undead over the course of his many film appearances.

In Britain's Hammer Film production of **DRACULA**, known in America as **HORROR OF DRACULA** (1958), Dr. Van Helsing (Peter Cushing) would in 1885 with his state-of-the-art Dictaphone record his latest findings for future vampire hunters: "Research on vampires: certain basic facts established. One: Light. The vampire allergic to light. Never ventures forth in daytime. Sunlight fatal...repeat...fatal. would destroy them. Two: Garlic. Vampires repelled by the odor of garlic. Three: The Crucifix, symbolizing the power of good over evil. The power of the Crucifix in these cases is two-fold. It protects the normal human being, but reveals the vampire, or victim of this vile contagion when in advance stages.

*Every
night
he rises
from his
coffin-bed
silently to
seek the
soft flesh,
the warm
blood he
needs to
keep
himself
alive!*



Dracula x
Adapted from

**DON'T DARE SEE
IT ALONE!**



Established that victims constant detest being dominated by

Shilling Seventy-Eighth SHOCK Issue! 039 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

vampirism, but are unable to relinquish the practice. Similar to addiction to drugs. Ultimately, death results from loss of blood, but unlike normal death, no peace manifests itself, for they enter into the fearful state of the undead. Since the death of Jonathan Harker, Count Dracula, the propagator of this unspeakable evil, has disappeared. He must be found...and destroyed."

Of course, another indispensable tool in the fight against vampires is the wooden stake through their hearts, a gruesome task that Van Helsing nevertheless carries out, knowing that it will release the soul of those afflicted, such as the unfortunate Lucy Holmwood (Carol Marsh). Dracula himself (Christopher Lee) was himself destroyed by the aforementioned sunlight.

In time, vampire hunters would add to their knowledge as Van Helsing did with his very next Hammer Film appearance against the **BRIDES OF DRACULA** (1960). Despite the absence of the Count himself, there was plenty of undead evil to do battle with, in the form of Baron Meinster (David Peel) and those that he afflicted, including his own mother (Martita Hunt). One of those rare instances where a vampire retains something of a conscience, the Baroness willingly accepted Van Helsing's stake solution to her affliction. Her son was another matter. After putting the bite on Van Helsing himself, Baron Meinster announced his intention to make the innocent Marianne Danielle (Yvonne Monlaur) his latest bride. While the Baron went to fetch his intended, Van Helsing applied a



red hot poker to his own neck wound and doused the pain with Holy Water. The wound disappeared, the spell was broken, and the good doctor was ready to battle the Baron a final time. A shot of Holy Water in the face weakened and disfigured the Baron



who fled the burning windmill. Under the light of the full moon, Van Helsing leapt onto the windmill blades and positioned them to form the shadow of a Cross onto the fleeing Baron who fell to the ground, never to rise again. Earlier in the film, burning was revealed to be another means of destroying vampires, and the fire at the end of the adventure presumably destroyed the Baron's known total of two brides.

Running water was revealed as a vampire deterrent in the next installment, **DRACULA-PRINCE OF DARKNESS** (1966) which returned the Count (Christopher Lee), but with Father Sander (Andrew Keir) pinch-hitting for Van Helsing. Near the end of Dracula's onslaught, he found himself locked in a struggle with human opponent Charles (Francis Matthews) on an ice-cover portion of the Castle Dracula moat. A few well-placed gunshots from Charles' wife Diana (Susan Farmer) sent the Count to what appeared to be a watery grave.

But by the time, any good hunter would know that it's hard to keep a vampire down, and by the next sequel **DRACULA HAS RISEN FROM THE GRAVE** (1968) thanks to a bit of blood that trickled from the wound of a priest (played by Ewan Hooper) through a crack in the ice and onto the Count's lips. In a first attempt to stake the Count it was learned that the stake

BRIDES of DRACULA

THE
MOST
EVIL,
BLOOD-
LUSTING
DRACULA
OF
ALL!

TECHNICOLOR®

Starring **PETER CUSHING • FREDJA JACKSON • MARTITA HUNT • YVONNE MONLAUR**

Screenplay by **BARRY SANDGER** PETER BROWN and EDWARD MURPHY Directed by **TERENCE FISHER**

Produced by **ANTHONY KINGS** Executive Producer **MICHAEL CURRIER** A Hammer Film Production A Universal International Picture

alone was not enough to dispatch Dracula. The act had to be accompanied by prayer from a believer, which luckily the once-agnostic Paul (Barry Andrews) converted to, but not in time to save friendly barmaid Zena (Barbara Ewing) from destruction, or to save the good Monsignor Mueller (Rupert Davies) from an eventually fatal blow to the head by the weak-willed priest, now in thrall to Dracula. But when all seemed lost and with Mueller's niece, Paul's fiancée Maria (Veronica Carlson), on the verge of victimization by Dracula, Paul made a final attempt to topple the Count. In what would be the first of several of Dracula's pinpoint landings onto something sharp, the Count fell onto a large crucifix and was impaled. At that point it was the priest who uttered the prayer that sealed Dracula's latest

THE WORLD'S MOST EVIL VAMPIRE LIVES AGAIN!



BARBARA SHELLEY ANDREW KEIR Produced by BRIGHID M. GORMAN'S Directed by TERENCE DOWD Screenplay by JOHN GARDNER
by LAURENCE MINTZ - HAMPTON PRODUCTIONS Released by 20th Century Fox COLOR BY DELUXE



doom and disintegration.

To bring him back, though, young Lord Courtley (Ralph Bates) needed only to **TASTE THE BLOOD OF DRACULA** (1970). Lord Courtley died from the bloody brew and from a



DRACULA-PRINCE OF DARKNESS makes an early try at surfboarding, and....



Wipeout!

beating by the three men who took part in the ritual. From Courtley's remains, the Count was again reborn to wreak vengeance on those who abandoned his servant. Using the young adult offspring of the three patriarchs, Dracula carried out his task and then some. But an abundance of religious symbols at an abandoned church sent the Count plummeting to his demise and back into red dust.

Since by this time we were so familiar with the ways in which Dracula was constantly resurrected, the makers of Hammer's **SCARS OF DRACULA** (1970) dispensed with that formality and got right into the story. Much of the usual love, death and debauchery lead up to a spectacular demise as the metallic spear which was intended to impale the Count was hit by lightning causing the old boy to burst into flames and



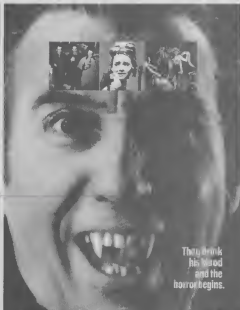
"DRACULA HAS RISEN FROM THE GRAVE"
(Clive Odell)



Not quite down for the Count. DRACULA HAS RISEN FROM THE GRAVE.

plummet from the heights of his castle and the cliff on which it stood.

When next seen, the Count was atop a speeding carriage in London's Hyde Park battling arch enemy Van Helsing (Peter Cushing). A sudden stop into a tree sent both men flying with Dracula impaled on a broken wheel. With quick thinking and determination, Van Helsing snapped the wheel free, leaving one spoke to drive through the vampire's heart. Van Helsing himself expired from the struggle. A young servant of Dracula gathered up some of his master's dust into a vial and secretly buried it in the same cemetery where Van Helsing was buried. A hundred years later, the servant's descendant, one Johnny Alucard (Christopher Neame), dug up the vial and resurrected DRACULA A.D. 1972. As a reward, Johnny was vampirized, but met his end in record time when Lorimer Van Helsing (Cushing again) tossed a crucifix into Johnny's makeshift coffin in the lad's apartment. A combination of the rising sun and a stumble into the running water of a bathtub shower spelled glug-glug for Johnny. Dracula himself was destroyed



TASTE THE BLOOD OF DRACULA

Starring CHRISTOPHER LEE

again later near an abandoned church when he tumbled into a pit of stakes prepared by his nemesis.

Drac bounced back again for Hammer's SATANIC RITES OF DRACULA (1973) as reclusive modern-day corporate executive D.D. DeHnam, out to destroy the living (and consequently himself?) with plague germs. After being entwined in a bawlbush (the type of thorns that formed the crown of Christ at the Crucifixion) a weakened, disoriented Dracula got the stake once again. The final stake for Christopher Lee in a Hammer film.



SCARS OF DRACULA

starring CHRISTOPHER LEE

with DENNIS WATERMAN, JENNY HANLEY, CHRISTOPHER MATTHEWS

The Count is back, with an eye for London's holpants... and a taste for everything.



But Dracula (played by John Forbes Robinson) would return in a tale from the Count's past, **LEGEND OF THE GOLDEN VAMPIRES** (1974), a collaboration of Hammer Films and the Shaw Brothers of Hong Kong. Pitted against an early 20th century Van Helsing (Peter Cushing), Dracula wreaked havoc in the Orient as a leader of the aforementioned seven. A combination of kung fu and well-placed stakes put an end to



the vampires and to their king.

While the Van Helsing portrayals are among those that Peter Cushing is best known for, the character has been essayed by other renowned performers in subsequent years. Herbert Lom in director Jess Franco's **COUNT DRACULA** (1970) squared

off against Christopher Lee. Dennis Price as Van Helsing took on singer Harry Nilsson as Count Downe in director Freddie Francis' musical comedy **SON OF DRACULA** (1974). Frank Finlay was Van Helsing in the BBC-TV production **COUNT DRACULA** (1977) with Louis Jourdan in the title role. Richard Benjamin as a modern-day Van Helsing contended with the comical Count (George Hamilton) in **LOVE AT FIRST BITE** (1979). That same year Laurence Olivier weighed in as Van Helsing in director John Badham's **DRACULA** (Frank Langella, re-creating his stage role).

The Van Helsing list goes on. Walter Ladengast in the German **NOSFERATU THE VAMPIRE** (1979); Malachi Throne in **PASSION OF DRACULA** (TV, 1980); George Mitchell in schlockmeister Jerry Warren's final film, **FRANKENSTEIN ISLAND** (1981); Sevm Durdin in **SATURDAY THE 14TH** (1981); Jack Gwillim in **THE MONSTER SQUAD** (1987), and Ace Mask in **TRANSYLVANIA TWIST** (1989). With those eighties' exploits out of the way, it was time to get serious again. Perhaps thinking if it was good enough for Olivier, Anthony Hopkins portrayed Van Helsing in **BRAM STOKER'S DRACULA** (1992), referred to by many as Francis Coppola's "DRACULA."

Sometimes, a Van Helsing battled Dracula and sometimes he (or she) took on different opponents. Peter Fonda played a modern-day Van Helsing descendant faced Dracula's daughter NADJA (1994). Richard Joseph Paul played Adam Van Helsing, whose high-tech anti-vampire squad helped **VAMPIRELLA** (made for video, 1996) take on interplanetary bloodsucker

Vlad (Roger Daltrey) in **DIE HARD DRACULA**

(1998) featured Bruce Glover as Doctor Van Helsing; Michael Fletcher was Abraham Van Helsing in **DRACULA: A CHAMBER MUSICAL** (TV, 2000). Then came Christopher Plummer as Van Helsing in **DRACULA 2000**; David Moroni as Van Helsing in the filmed ballet rendition **DRACULA: PAGES FROM A VIRGIN'S DIARY** (2002); Chris Anderson and Dylan O'Leary played Dr. Van

Hay luna llena... la tumba está vacía... y el terror acecha!



"EL CONDE Dracula"

"EL CONDE DRACULA" de BRAM STOKER - CHRISTOPHER LEE - HERBERT LOM - KLAUS KINSKI
A FILM BY FRANCIS COPPOLA
CASTING BY JESS FRANCO
PRODUCTION DESIGNER JESS FRANCO
EXECUTIVE PRODUCERS JESS FRANCO
PRODUCED BY JESS FRANCO
SCREENPLAY BY JESS FRANCO
DIRECTED BY FRANCIS COPPOLA



EL KLAUS KINSKI EN EL ATLANTE
NOSFERATU THE VAMPIRE
...KLAUS KINSKI



Helsing VI and VII respectively in **THIS DARKNESS: THE VAMPIRE VIRUS** (made for video, 2003); Ken Mitzkovitz in **ADVENTURES OF YOUNG VAN HELSING: THE QUEST FOR THE LOST SCEPTER** (video, 2004); Casper Van Dien as Captain Abraham Van Helsing in **DRACULA 3000** (TV, 2004); and Erika Smith in **SEXY ADVENTURES OF VAN HELSING** (Video, 2004).

In the big budget, **VAN HELSING** (Universal, 2004), Hugh Jackman as Gabriel Van Helsing not only went tooth-and-nail with the Count (Richard

Roxburgh), but as a full-fledged monster hunter working for the Vatican, took down Mister Hyde for starters, then about any other monster that might come along, and briefly becoming a werewolf himself!

Back in video land 2005, Todd Tucker put in an appearance as Van Helsing, but the main vampire hunter was SHIRA: THE VAMPIRE SAMURAI, a half-human/half-vampire played by Chona Jason.

Van Helsing himself (Rhett Giles) became immortal back in 1885 in **WAY OF THE VAMPIRE** (2005), at least until he could destroy the last vampire prince. And David Suchet, best known to most mystery fans as the best Hercule Poirot ever, became Abraham Van Helsing in the third BBC-TV production of **DRACULA** (2006) with Marc Warren in the title role.

Preceding all other film versions of "Dracula" as well as being set in an earlier part of the 19th century was F.W. Murnau's **NOSFERATU** (1922), which, for copyright purposes, substituted other names for the characters of Stoker's book. The "Book of Vampires" told Ellen Hutter (Greta Schroder) how to destroy the vampire Graf Orlok (Max Schreck). She sacrificed herself by allowing Orlok to slake his thirst at her



throat. This, in turn, caused him to lose track of the time, and as the sun rose and shined through the window, Orlok was reduced to a wisp of smoke.

Others who've taken up the fight in times past include 19th century swashbuckler **CAPTAIN KRONOS, VAMPIRE HUNTER** (Hammer, 1974) with Horst Janson in the title role. "Late of the Imperial Guard," he was accompanied by vampire expert Professor Hieronymos Grost (John Cater). "What he doesn't know about vampirism wouldn't fit a flea's codpiece," Kronos assured Dr. Marcus (John Carson), who in turn assured his friend "I know you've got guts, Kronos. I've seen them." It was Marcus who summoned Kronos to the town of Durward where a number of young girls had recently been drained of youth. Grost informed his friends (and us) that "there are as many species of vampire as there are beasts of prey. The Cross



**THE
ONLY MAN
ALIVE
FEARED
BY THE
WALKING
DEAD.**



PRODUCTION PRESENTS
A Vampire Production

CAPTAIN KRONOS: VAMPIRE HUNTER

Produced by ALBERT FERNWELL, BRIAN CLEMENS
Written and directed by BRIAN CLEMENS
A Hammer Production



can only protect people who truly believe, and different vampires require different means of destruction." Wooden stakes, hanging, decapitation, fire and water among them.

Along for the ride was the lovely Carla (Caroline Munro) whom the Captain rescued from wooden stocks where she'd been consigned for having danced on a Sunday. What strict times they lived in. And as is often the case, while area officials focused on punishing such ludicrous crimes, bigger problems went unchecked. But with Kronos & Company on the case, we had a fighting chance. Another way Grost knew to reveal vampires was the toad in the hole. "If a vampire should bestrode, close to the grave of a dead toad, then the vampire life shall give, and suddenly the toad shall live." Bells on ribbons tied to trees served as an alarm, but failed to prevent another young woman from getting a face full of bat.

The story played out at times like a game of chess. In fact, while Kronos carried on with Carla in a nearby barn, Grost and Marcus passed the time with a game of chess and a bottle of wine. Kronos confided in Carla about how his mother and sister had become vampires while he was at war, and how he had to stake them himself.

A potential rook in the game was local sword-for-hire Kerro (Ian Hendry), who along with two more pawns were bired to dispatch Kronos. The good Captain, however, put all three away with two lightning-fast sweeps of the sword. Meanwhile, Dr. Marcus followed a set of carriage tracks from the scene of the latest vampire attacks to the Durward home. It had been seven years since Marcus failed to save Lord Durward from death by the plague. Lady Durward (Wanda Ventham) had since appeared to age considerably, while son Paul (Shane Briant) and daughter Sara (Lois Daine) were determined to remain young.

On his way back home, time momentarily froze for Dr. Marcus. He soon discovered that during that time he was attacked by the mysterious figure in black and had himself become an undead. Now appearing younger and sporting fangs, Marcus begged Kronos and Grost to put an end to that affliction. They tried staking him, hanging him, and finally by accident a crucifix made of steel was imbedded in Marcus' chest, and he died, providing the heroes with the clue on how to combat their unknown antagonist. A sword was fashioned from a large graveside crucifix. Carla, acting as bait called on the Durwards, and during the night, fell under the spell of the vampire. Final confrontation took place on the chess board-like floor of the Durward drawing room as good and evil crossed swords, while most of the remaining, and mostly transfixed, pieces looked on. Kronos and Grost, their mission accomplished, departed to "wherever there is evil to be fought." Alas, we would see no more of these fights, as Hammer moved on to other projects and soon into a kind of limbo, before itself being resurrected only recently. Who knows? Maybe one day



Captain Kronos will ride again!

But while the studio was still celebrating its heyday in the 1960's, there were lessons to be taught in the school of vampire hunting. For example, if you're out to exterminate vampires in groups, here's a handy method, courtesy of Professor Zimmer (Clifford Evans) in Hammer's **KISS OF THE VAMPIRE** (1964). From medieval books the old boy pieced together details of a ceremony to be performed when the moon is full, and Capricorn in conjunction with Saturn. Got that? The ceremony is called *Corpus Diabolus Levitum*, "the evocation of the forces of evil." It's a way of forcing evil to destroy itself. And so it does, as a wave of bloodthirsty bats invade the ceremonial chamber of diabolical Doctor Ravna (Noel Willman) and his vampire cult, an ending originally intended for Hammer's **BRIDES OF DRACULA**.

Of course, before anyone ever heard of Hammer Films, the Van Helsing of Universal brought vampire hunting into the twentieth century. Edward Van Sloan as Van Helsing spearheaded the battle against

DRACULA (1931) and **DRACULA'S DAUGHTER** (1936),

while Mexico's Eduardo Arozamena played Van Helsing in Universal's 1931 Spanish language **DRACULA**. Rather than a Victorian-era setting, these tales were more or less set in the times in which the

films were made. And for one who had not yet lived even a single lifetime, Professor Van Helsing was indeed a wise man. Whether warning that the strength of the vampire lies in those of us who do *not* believe, or tracking down the resting place of Dracula himself (Bela Lugosi) and driving the wooden stake through the vampire's heart, Van Helsing was again someone you definitely wanted on your side. If it had been up to clueless John Harker (David Manners), everyone in England today would likely be flapping around in caves, basements or belfries.

To effectively exterminate vampires, one must indeed be familiar with the power of their enemies. While Van Helsing was out of the picture in Universal's **SON OF DRACULA**



(1943), small town American doctor Harry Brewster (Frank Craven) had enough suspicions and sense to call in Hungarian

Professor Lazlo (J. Edward Bromberg) when a series of inexplicable misfortunes befell inhabitants of a bayou plantation. Sure enough, the current Count Dracula (Lon Chaney Jr.) had begun his one-man invasion of the relatively young and vital U.S.A. Lazlo

filled Brewster in on vampire weaknesses and powers, including one we hadn't yet heard of, the power to transform into mist. And as if on cue, the Count seeped in under the door to re-materialize and face his latest opponents. The traditional crucifix repelled the attack, and later the junior Count met his end when the burning of his coffin left him open to the rays of the rising sun. That fate



befell Dracula again in Universal's **HOUSE OF FRANKENSTEIN** (1944) and **HOUSE OF DRACULA** (1945), both with John Carradine as the Count.



A similar fate was in store for Armand Tesla (Bela Lugosi) in **RETURN OF THE VAMPIRE** (Columbia, 1943) when his werewolf servant Andreas (Matt Willis) turned upon his master and dragged him into the daylight. Sunrise plus fire equaled doom for vampire Elwin Clayton (George Zucco) in P-R-C's **DEAD MEN WALK** (1943), while fire, preceded with impalement on a silver-tipped spear had similar success in removing vampire Webb Fallon (John Abbot) in Republic's **THE VAMPIRE'S GHOST** (1945). Years later, the Count (played by Francis Lederer) remembered the mist-ifying transformation trick and taught it to his newest female recruit during **THE RETURN OF DRACULA** (1958). Maybe the transformation was something he could only do in America.

Silver, generally considered fatal to werewolves, would eventually work its way into vampire killing as well, as in the case of ABC Television's popular daytime serial **DARK SHADOWS**. Prior even to that, platinum bullets would be required in at least one case, that of the vampire Nostradamus (German Robles) in a multi-part Mexican movie serial, itself edited into four Nostradamus movies for American television.

For the remainder of the 20th century and beyond, one or more of the previously prescribed methods were employed to keep the vampire population down. Amateurs and professionals alike have had their work cut out for them, and the old extermination methods were sometimes applied in new ways. Holy Water was appropriately loaded into squirt guns for use against the undead of **THE LOST BOYS** (1987) and **FROM DUSK 'TIL DAWN** (1996).



In 1992 we met **BUFFY THE VAMPIRE SLAYER** (played by Kristy Swanson), at first a shallow, vacuous high school cheerleader. She soon discovered that she was the latest in a line of chosen slayers dating



back many centuries. Her training by the mysterious Merrick (Donald Sutherland) prepared Buffy for battle against vampire master Lothos (Rutger Hauer) and his right hand man Amilyn (Paul Reubens) as they prepared to wreak havoc on the school prom. Buffy's battles continued in the popular TV series from 1997 through 2003 with Sarah Michelle Gellar in the title role.

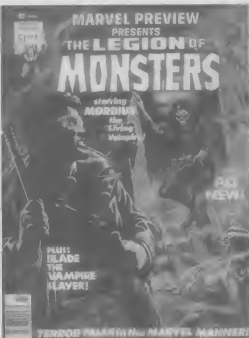
With a two-month period in 1998, two more vampire hunters with different methods made the scene. **BLADE**, based on the Marvel Comics character, starred Wesley

Snipes in the title role. Before he was born, Blade's mother was attacked by a vampire and died. Surviving as someone who is part vampire and part human, Blade is immune to traditional vampire weaknesses, including sunlight. In Balkan folklore, a Dhampir is said to be the child of a vampire father and human mother.

Dhampir powers are reputedly similar to those of the vampire, while retaining none of the weaknesses. While Blade may not be of Balkan vampire descent, he was uniquely qualified to take on the fiendish forces of up-and-coming vampire Deacon Frost (Stephen Dorff). Rescuing vampire-bite victim Dr. Karen Jensen (N'Bushe Wright), Blade introduces her to his dedicated associate Whistler (Kris Kristofferson), who chided her in on the situation.

"They're everywhere...vampires...the hominus nocturnus. We hunt 'em, you see. Moving from one city to the next...tracking their migrations. They're hard to kill...they tend to regenerate. Crosses don't do squat. Some of the legends are true, though. Vampires are severely allergic to silver. Feed 'em garlic and they go into anaphylactic shock. Then of course there's always sunlight...ultra-violet rays." At which point, he handed Blade an ultra-violet ray projector and continued to explain to their new recruit. "There's a war goin' on out there. Blade...myself...a few others...we've tried to keep it from spillin' over onto the streets." Whistler supplied Karen with "vampire mace" spray made from silver nitrate and essence of garlic.

Blade later identified a glyph marking on the back of the neck of police officer Krieger, a familiar (or vampire wannabe), whom Blade rightly described as somebody's property. Blade then robbed the dazed Krieger of valuables and explained to Karen "How do you think that we fund this organization? We're not exactly the March of Dimes." Next we found that Krieger had a portable blood supply in the trunk of his car. He ran off, but later returned and he was trailed by Blade to a vampire safe-house, indicated by that previously identified marking. He gave Karen a refresher course in "Vampire anatomy 101...crosses and holy water don't do****...so forget what you've seen in the movies. You use a stake, silver, or sunlight." He supplied her with a gun and special bullets. "Silver hollow-points, filled with garlic. You aim for the head or the heart."



Part vampire and part human **BLADE THE VAMPIRE SLAYER!** as seen on **MARVEL PREVIEWS #8** from 1976.



Karen herself developed a new weapon, an anti-coagulant formula which when mixed with vampire blood, proved explosively fatal to the targets. Meanwhile, Frost de-fanged and destroyed by sunlight the vampire council chief Dragonetti (Udo Kier). Rounding up the remaining twelve council members and capturing Blade himself, Frost prepared to conduct the La Magra Blood God ritual. If successful, Frost would become the new Blood God, and he and his followers would be able to walk about in daytime, all but indestructible. In the end, however, good would triumph. Blade's subsequent battles on the big screen in 2002 and 2004 were followed by a short-lived 2006 TV series (with Sticky Fingaz in the title role).

Extra-ordinary vampire villainy against the nation and the world must be met by extra-ordinary vampire hunters. In addition to **BLADE**, another vampire

hunter, along with a hand-picked crew, was prepared to do whatever it took to bring down another ambitious plot. Director John Carpenter's **VAMPIRES** (1998) starred James Woods as Jack Crow, whose team was secretly enlisted by the Vatican to stop master vampire Valek (Thomas Ian Griffith) from acquiring an ancient relic, the Cross of Berzeay, needed to conduct a ceremony that would enable Valek and his followers to do their thing in the daytime. That seemed to be quite the rage for vampires in 1998. The preliminaries involved Crow and crew tracking down vampire nests. In the opening scene, an old, seemingly deserted house somewhere in the New Mexico desert served as such a nest. The basic drill...break in, stake the vampires, and drag them out into the sunlight where they blow up real good. A priest accompanied the vampire hunters to pray for the departed. One of the crew explained, "We know vampires stalk the earth. We also know there's a God too. We just don't understand Him."

Valek eluded the hunters and soon single-handedly attacked his celebrating enemies. Only Jack, right-hand man Montoya, and good time gal Katrina escape, though she'd been bitten. Jack's plan was to use her after she turned and became a telepathic transmitter to track Valek. First, though, Jack returned to the Sun God Motel to bury his dead team members, thus violating Rule #7, "Never bury team members by yourself." Nevertheless, he staked and decapitated them all, burned the bodies, and buried the heads...all in a day's work.

Cardinal Alba (Maximilian Schell) informed Jack about the European unit being wiped out by Valek, revealed to have been a priest in 12th century Prague, and who, as the result of a backfired exorcism, became the first vampire! The Cardinal assigned Father Adam Guiteau (Tim Guinee) to replace the late Father Giovanni (Gregory Sierra) from Jack's own late, lamented slayer unit. Father Adam knew about Jack's parents being killed by vampires, and how Jack was brought up by the Catholic Church to be their Master Slayer. Jack gave Father Adam some advice that partly mirrored what we heard in **BLADE**. "Forget what you've seen in the movies. They don't turn into bats. Crosses don't work. They don't sleep in coffins," and "Rule #10...you can't kill a Master at night."

Perhaps taking a page from the Van

VAMPIRES



John Carpenter's **VAMPIRES** is the only 1990s vampire flick that James Woods (center) leads members of his team to a graveyard of vampires. The movie is a collaboration of genres, in the Columbia Pictures presentation of "JOHN CARPENTER'S VAMPIRES."

Helsing handbook, however, Montoya used burning to take the power out of vampire wounds. Alas, he couldn't save himself when he fell in love with the vampirized Katrina. Before he turned, though, he proved instrumental in rescuing Jack from a ceremony that requires the blood of a Crusader (Jack) and his crucifixion on a burning cross which would complete Valek's

daytime vampire plot. With Valek destroyed, Jack's sense of gratitude toward Montoya brought about a temporary suspension of Rule #1, "If your partner is ever bitten by a vampire, never let him live." With that, Jack gave his friend a head start, but with the promise of tracking him down.

Woods was sorely missed in an inferior made-for-video follow-up **VAMPIRES LOS MUERTOS** (2002). Singer/actor Jon Bon Jovi starred in that one as vampire slayer Derek Bliss. The movie covered much of the same ground as the original, just not as well.

These are just some of the more high-profile vampire hunters on film. Other hunters and slayers pre-date even the Van Helsings. We'll take a look at more of these next time as the hunt begins and we unearth more undead than you can shake a stake at!

VAMPIRES



Tim Guinee (left) plays Father Adam Guiteau, a priest who plays the vampire victim in the movie. The movie is a collaboration of genres, in the Columbia Pictures presentation of "JOHN CARPENTER'S VAMPIRES."

The PENNY DREADFUL *Story!*

by Dave Fuentes

Since delving into the world of horror hosting, I have come across many unique characters and diverse points of view. Often I encounter debates regarding who is worthy of the title of "horror host," who's the better and most original host, or whether or not true horror hosts even exist in a world where "local" television channels scarcely exist. Horror hosts and their fans are a dogmatic group of individuals making my research on the topic fascinating, if not at times confusing. Despite these varying opinions, I was surprised to discover that there was one thing that just about everyone agreed on—horror hostess Penny Dreadful is a force to be reckoned with!

What is it about this New England public access hostess that has earned her such strong admiration from both her peers as well as her public? What makes her stand out in such a way that even the few remaining, "classic," commercial hosts turn and nod their approval? To learn the answer, one has only to meet her character's alter ego, Danielle Gelehrter.

PENNY DREADFUL'S SHILLING SHOCKERS has not only been entertaining New England but portions of every region of the United States for the past five years. Prior to hosting, Ms. Gelehrter was a classically trained actress who ironically found inspiration in becoming a television witch while portraying one on-stage. It was during her performance as the mythological "Medea" from Ancient Greek literature that the seeds



Penny Dreadful (Danielle Gelehrter)/



Danielle Gelehrter as the witch Medea on stage which provided the inspiration for the creation of Penny Dreadful.

of Penny Dreadful began to slowly take root. "I joked with the cast during a rehearsal," says

Penny. "The thought of this vengeful sorceress from a Greek tragedy making morbid puns seemed very horror host-like." Leaving her fellow cast members in stitches, Danielle realized that she was definitely on to something.

Like many of us fans of **SCARY MONSTERS**, Penny grew up an admirer of classic horror that still influences her today. Although not having the privilege of a horror host to draw on from her youth, she was not without a facilitator. Her own

uncle Valdemar encouraged her love of the genre by feeding his niece a steady diet of **FAMOUS MONSTERS OF FILMLAND**, the classic horror of Universal and Hammer studios, low-budget Roger Corman films, the literary works of Edgar Allan Poe, as well as television's **DARK SHADOWS**. These were lessons the young Ms. Gelehrter would never forget.

It would not be until the 1980s when she would witness an actual horror host via cable television sensation, Commander USA. Though she enjoyed this program, finding it "a lot of fun," she would discover her true inspiration on public access television. New York based **GHOUL A GO-GO** has been described as a sort of "A AMERICAN BANDSTAND" with monsters.

The clever combination of horror hosting, children's programming, public domain educational and drive-in spots, along with a splash of 1960's style rock n' roll illustrated to Gelehrter just how far public access television could truly go. Realizing that her home state of Massachusetts (famous for its Salem witch trials) has never had an actual witch hostess, the decision to assume this mantle was, in her words, "a no brainer."

One might consider a witch to be a relatively easy character to assume. Not so in the case of Penny Dreadful, who is far from simplistic. In fact, she has one of the richest character mythologies I've seen applied to any host. Penny Dreadful XIII is a 600 year old witch who retains her youthful beauty courtesy of a supernatural elixir (addressed in more detail during her show's seventh season). A fan of motion pictures, the ambitious Penny decides that she'd like to become a screen legend herself. Not wanting to bother with such mundane tasks such as screen tests or the dreaded casting couch, Penny concocts a spell designed to grant her instant fame. Unfortunately, the spell doesn't quite work out as intended and she is transformed, instead, into a horror hostess—destined to show cheesy movies for the rest of her long years.

Thus **PENNY DREADFUL'S SHILLING SHOCKERS** was born, eliciting no complaints from us mere mortals. Aside from the aforementioned premise, Gelehrter also took careful consideration when selecting the names of both her character, as well as that of the show. Taking a nod from 19th century literature, Penny adopted names nearly forgotten in horror history. It was during this era that horror stories were often sold in chapter installments for the paltry price of one cent. These tales, referred to as "penny dreadfuls," were often quite lurid, containing graphic illustrations to accompany its equally gruesome subject matter.

Later on, similar chapter stories were released containing



Penny on stage with **GHOUL A GO-GO**'s Vlad and Creighton at **MONSTER BASH 2006**. The **GHOUL A GO-GO** show also provided inspiration for **PENNY DREADFUL'S SHILLING SHOCKERS**. (Photo Courtesy of Pat "Ghoulchick" Gonzales)

fewer pictures called "shilling shockers." After choosing the name Penny Dreadful for herself, the decision to name her show **SHILLING SHOCKERS** was the logical next step. In 2006, **PENNY DREADFUL'S SHILLING SHOCKERS** made its debut on public access



Garou with Creighton at **MONSTER BASH 2006**. (Photo courtesy of Eric Parks)

channels located in New Bedford, Boston, and Salem, Massachusetts as well as Providence, Rhode Island. It has since spread (as Penny describes it) "like a plague" across the United States, currently airing in over 150 cities nationwide!

Many horror hosts are accompanied by supporting cast members and Penny Dreadful is no exception. Joining her on the show is her werewolf companion, Garou (played by her real life husband Magoog Gelehrter). Garou adds humor to the show while also serving to humanize the wicked witch. "He's just fantastic with all his facial expressions and physicality," says Penny. "I thought he'd be great as a sort of funny, growling werewolf sidekick and he just completely took to it and made that persona come to life." Having met Garou on two separate occasions, I'd have to concur with Penny. He often stays completely in character while greeting his public and appears to have boundless energy!

Another amusing character is Penny's foil, Dr. Manfred Von Bulow. Played with vigor by actor, Ivan Bernier, the character

is described by Penny as "a funny, cranky Van Helsing type." Von Bulow is a vampire hunter who reluctantly assists Penny Dreadful on her numerous misadventures. It is always great fun watching Penny and Von Bulow spar as they volley sarcastic jabs at one another during the course of each episode. During an airing of the 1920 German film, **THE GOLEM**, Penny accidentally casts a love spell on Von Bulow that not only results in some hilarious dialogue between the two but a musical duet that really has to be seen to be believed! This episode also featured Penny's own Golem played with great humor by 6' 7" comedian, Chuck McKenzie. "We were in an improv troupe together many years back in college," said Penny. "We both share a mutual love for such antics."

The insane, Luna, is also a featured character played by Gelehrter's real life friend, Rebecca Paiva. As her name would suggest, Luna is quite "crazy" and adds even more opportunity for laughs on **SHILLING SHOCKERS**. Ms. Paiva often makes other appearances as supporting characters when required. My favorite of which was during an airing of **CRYPT OF THE LIVING DEAD** where



You read about "Vampire Hunters" a few pages back but here's one that wasn't mentioned...Dr. Manfred Von Bulow (Ivan Bernier). Von Bulow assists Penny Dreadful on her numerous misadventures.



Penny with Rebecca Paiva who plays Luna, as well as other characters on the show but is mostly the talented cinematographer, director and editor behind the show.

Paiva plays Von Bulow's mother-turned-vampire. Needless to say, this created a major conflict of interest for the show's resident monster hunter! As the grief-stricken Von Bulow reluctantly thrusts a stake into her heart, he is immediately reprimanded upon her discovery that the band holding the stake is conspicuously without a wedding ring. "Not married?!" she shrieks as Von Bulow delivers his death blows. "When are you going to marry a nice girl?!" The majority of Ms. Paiva's work, however, is done behind the camera. A talented cinematographer, Paiva is also the show's esteemed director and editor and Gelehrter has stated that she owes much of the show's success to her.

During the show's early years, episodes of **SHILLING SHOCKERS** would feature skits that played throughout each night's presentation. Lately, they have gone a step further by carrying out continuing storylines that won't reach conclusion

until the season's bang up finale. Penny welcomes her viewers, whom she refers to as her "Dreary ones," before setting the show's premise—often designed to compliment the movie being presented. During an airing of **HORROR HOTEL**, Penny Dreadful visits the town of Salem, Massachusetts in one of my all time favorite episodes. While enjoying some of Salem's historic sites, Penny (a presumably "real" witch) encounters a statue of Elizabeth Montgomery as her iconic character, Samantha, from **BEWITCHED**. While hilariously trying to contain her disgust, she is suddenly accosted by a disgruntled group of Wiccans who are displeased with her stereotypical (and less "empowering") image. The Salem witch saga comes full circle as Penny is forced to stand trial for her "negative energy."

Both situations were handled with great comedic flair and showed, early on, the potential of its hostess/comedienne. "I was half expecting Wiccans to get annoyed about my on-screen

persona..." says Penny. "Instead we have quite a number of Wiccan viewers who get a kick out of the show."

Despite Penny's growing popularity and demography, she has retained a strong connection to her New England roots. This has been particularly fascinating for me (a Midwestern guy) to be introduced to this region's rich culture and history. Penny accomplishes this by flawlessly blending local history within her own fictional storylines.

During the show's seventh season, Penny discovers that her aforementioned youth elixir has been stolen. Without her frequent dosage, she quickly begins to revert back to her true age. With time as a factor, Penny realizes that she's better off trying to recreate the potion first, as opposed to locating the culprit. Requiring the blood of a vampire to complete the delicate concoction, she heads to the real life Chestnut Hill Cemetery, located in Exeter, Rhode Island. Here she would seek the remains of a girl notable in New England mythology, Mercy Brown.

Mercy Brown is prominent New England lore as being a documented case of vampirism (in truth, most likely the victim of tuberculosis, but let's not ruin the fun). Without the benefit of modern science, Brown's body was exhumed and the story remains (no pun intended) one of the few documented cases where an undead ritual was performed in the United States. As a fan of history I enjoyed learning about this story while watching the show. Rhode Island resident and fan of **SHILLING SHOCKERS**, David Albaugh states, "She is great at giving the history of the places she is at and it is obvious that she has respect for them, even if the scenes are being played for



Rhode Island resident, David Albaugh, at the gravesite of Mercy Brown.

laughs. I think the reason I can relate to **SHILLING SHOCKERS** so much is due to the fact that she is literally in my backyard, filming in places I am very familiar with."

Those interested in

horror host history have reason to applaud Penny Dreadful as well. One of her finest contributions was her 2007 Halloween special which paid tribute to the horror hosts of New England. I found this show fascinating (having watched it several times) and particularly enjoyed seeing the work of deceased host, Simon (Gary Newton), from **SIMON'S SANCTORUM**. Her decision to pay homage to New England's hosts would not only earn her admiration of television historians but that of other hosts across the country. "Danielle, Rebecca, Magoo, and Ivan worked long and hard putting that together," said Larry Gibbs of the Horror Host Underground. "It took a large amount of time chasing down that footage and then making the necessary arrangements to get it filmed." Classic television horror host historian, Michael Monahan (Doktor Goulfinger) stated that

Penny Dreadful "deserves serious attention. She is extremely talented and her and her crew really do the work. I, in turn, appreciate her own focus on local host history. Her Halloween special on the topic was tops. So much information would go unreported without locally-produced research like this." This was the same year Penny Dreadful would go on to win the coveted Rondo Award for "Favorite Active Horror Host(ess)" and rightfully so. (SEE: SCARY MONSTERS #62 for Penny Dreadful XII's article on *The Search For SIMON*. This special SCARY issue also happened to be the *Sixty-Second Scary SVENGOLIE Issue!* D.D.)

Her devotion to the art of horror hosting would eventually lead her to the 2010 Indianapolis **HORRORHOUND CONVENTION** where she was a featured speaker during a tribute to Maila Nurmi's Vampira! Joining her onstage was the legendary Washington DC host, Count Gore de Vol, and her husband/sidekick Garou. Her heartfelt words, full of conviction, would not only speak of the woman being celebrated, but many of the qualities she, herself, has adopted. "Maila Nurmi, aside from a horror host, was also an independent woman...fearless in her convictions and thinking," said Penny to an audience of her peers. "While Vampira is surely the black cloth from which we've all been cut, the memory of Maila Nurmi the artist and woman should embolden us to shed the shackles of mainstream society's constraints." I must say that, of all the hosts I've researched, Penny Dreadful reminds me the most of Vampira...even over Elvira: The Mistress of the Dark whom had initially been modeled after her.

Penny Dreadful is one witch whose ascension cannot

be credited to a mere broomstick. Smart and savvy, she has used more than an ample hosom to distinguish herself among her horror host peers (though tongue wagging male fans won't be disappointed in that regard either). Her versatility and innovation will be further explored in her highly anticipated eight season of episodes. Daring to do what no host has done before; six of the season's seven shows will feature classic silent films such as Fritz Lang's **METROPOLIS**. Penny



Dave Fuentes and Penny Dreadful at HORRORHOUND 2010.
Check out "Terror from beyond the Daves" at:
terrordaves.wordpress.com



Penny accepts her 2007 Rondo Award.
Photo courtesy of Eileen Colton, CHFB News]

has hinted that during this season her character may even time travel into the future. There is little doubt that, so far as this show is concerned, it will be a bright one.

Critics of public access hosts have, no doubt, been struck silent themselves at the sheer genius of Danielle Gelehrter. Through her own brilliance and drive she has reached new heights in horror hosting and shows great promise in becoming a "classic" host herself. Far from a modern day Elvira, her seductive cunning is matched only by the great Vampira herself. Penny Dreadful is a rare combination of beauty, brains, and wit that should inspire all of her fellow hosts. She is, to use one of her own terms, simply Hex-cellent!

PENNY DREADFUL'S GAROU INTERVIEW

by Dave Fuentes

There is an old saying that behind every great man is a great woman. In the world of horror, great hostesses can also rely on their men to back them up as well. If not a great man, then certainly a great "wolfman!" Such is the case of New England's Penny Dreadful's partner, both on and off screen, Garou! I met Garou in March 2010 at the Indianapolis HORRORHOUND CONVENTION and again in Massachusetts some months later. On both occasions I was impressed with the way he stayed so flawlessly in character while also being downright comical!

In this observation I was not alone. Artist, Brian Maze also met Garou at HORRORHOUND in 2010. Apparently Mr. Maze made the mistake of handing Garou a "silver" marker to sign his autograph, prompting the werewolf to toss the Sharpie while reacting as if he'd just been burned.

Garou is played by Penny's real life husband, Magoo Gelehrter. While putting together her show, Penny recognized Magoo's comic potential and asked if he'd mind playing a non-speaking werewolf character. According to Penny, his response was a simple and direct, "Cool, Baby!" And the rest is "SHILLING SHOCKERS" history.

With the aid of a werewolf translator, Garou delighted me by taking some time out and answering a few questions.

Dave: Tell us how you came to be "Garou?"

Garou: I'm always pulling faces to make Danielle laugh, and when we decided on the witch, werewolf and monster hunter characters, the name Garou, as in Loup Garou, just came to me, and that was decidedly that.

I know that prior to Penny Dreadful, Danielle had some experience with acting, had you as well?

It has long been my ambition to be a silent film actor, but it's very hard to find leading parts that don't have spoken lines. Danielle and I were both in a film called THE ART OF ETIOLOGICAL in 2002. I've also been in some plays. Danielle and I were in the play "The Hot I Baltimore" together a few years ago.

Did you grow up a fan of monster movies and, if so, what are your favorites?

I used to watch Creature Feature when I was a kid, my favorite then was ABBOTT & COSTELLO MEET FRANKENSTEIN.



My favorite classic horror film is of course, THE WOLFMAN but I also love so called "bad" horror films—like Ed Wood's BRIDE OF THE MONSTER and Herschel Gordon Lewis' GRUESOME TWOSOME and stuff like THE GIANT GILA MONSTER.

What episode of SHILLING SHOCKERS are you the most proud of?

This is the hardest question! I love the movie CARRY ON SCREAMING! (Season three). I also have a certain fondness for the Coffin Joe movie we showed in Episode 2 of Season Three, and our hijinks in that episode always make me laugh because we filmed some of it at my wonderful in-laws' home with Danielle's mother and her mom's best friend Mary Lou and they nearly feed Garou until he explodes. They didn't

have prior acting experience but they sure were Method actors! They were really shoving the food in my yarp, I was lucky I didn't swallow my fangs! Seeing them dance with us around the coffee table and seeing little Twinkie the dog chasing us around makes me nearly cry with laughter. And the episode where we show SWEENEY TODD, Garou gets a haircut from Danielle's since departed grandfather as the barber, so having family in the episodes always makes it extra special for me. Those are both pretty early episodes and we do get better technically in the later ones, so those might be more to be proud about. Our director Rebecca Paiva does the hard work of shooting the episodes and editing them, so she'd be the one to ask about what's the episode to be proudest of. The episode where we showed THE SEVENTH SEAL was a very hard shoot. We shot on the beach in Rhode

Island during the summertime and it was hot as blazes and we didn't bring enough potable water. It is the only episode where I found myself dangerously dehydrated, but I was really close to the edge when we were randomly saved by beachgoers who let us join their picnic and revived us all with their generosity. They noticed we were running around and when we finished shooting they invited us over, and ended up doing a song for us which closes out the episode. They were real lifesavers!

You were a lot of fun at HORRORHOUND and ROCK & SHOCK—managing to always stay in character. Do you enjoy making public appearances?

I love doing appearances! Being in character comes naturally once I am dressed as Garou. At most of the conventions we go to there are kids, and Garou tends to have a Picd Piper effect on them. They can relate to him because they know how it feels to be misunderstood, and to communicate non-verbally, plus he's funny and not afraid to be silly.

And I respect the right of children to enjoy their innocence, so staying in character is a must. I don't want some little kid to see me break character when I'm Garou, and then start to wonder that if Garou isn't real, then what about Santa and the Easter Bunny, and then poof—their childhood is over, just like that! I don't wanna be that guy, the one who kills the joy of simple pleasures for them. Also being in character all day at a convention is a great way to get



Garou with the other Dave: Dave Albaugh at ROCK & SHOCK in 2010.

into character and come up with bits that we use on the show. Doing a convention before we start a new shooting season really helps get me ready. And much as I love to talk, I really do enjoy communicating with people ooo-verbally. For me, that is the most addictive part of wanting to be an actor. Though being able to memorize large monologues would be great, and a well delivered line is a thing of great beauty, for me the soul of acting is not what you say, but what you convey when you're not speaking. One reason I like to watch movies more than once is so I can enjoy watching people in scenes when they are not the one speaking. That's where the real acting is, if you can see them listening to the actor who is speaking, that's where the magic happens.

How long does it take to make your "transformation" into Garou? Do you do your own make-up?

When the moon is full and the wolfbane is in bloom, it takes no time at all! I had no experience using makeup until we did this show, and I learned everything the hard way! I tried all kinds of different fixatives to apply the Garou nose before I finally found something reliable. But now that I know what to use and how to use it, it only takes about half an hour or so to pull myself together. It also depends on the humidity. The fixatives I use take a bit longer when it is very humid before I can attach the nose and



cars.

Your comic timing is impeccable. Who would you sight as your comedic influences?

Thank you for the compliment! I'm sure my answer will surprise very few people: Harpo Marx is at the top of my comedy influence hit parade! But I am also a huge fan of George Burns, he is the all time best second banana ever. There isn't a day in my life where I am not inspired by his words. I also love W.C. Fields and quote them both at least twice a day. But it's not for lack of love of the man that I never quote Harpo! He did it without saying a word. I also love Mel Brooks, Charlie Chaplin and Buster Keaton and Laurel and Hardy. I wish I could do a better Stan Laurel! Along with Burns & Allen, Ace Goodman and his wife Jane Ace were a great comedy duo who are not remembered often enough these days. And I love Sid Caesar's "YOUR SHOW OF SHOWS." That show had an amazing cast. Aside from Sid with his amazing physicality, he had Howie Morris whom I utterly revere, Imogen Coca, and Carl Reiner. Howie

Morris is another huge influence. You might recall him as Professor Little Old Man in Mel Brooks HIGH ANXIETY. My mother took me to see my first Woody Allen film when I was seven and it had a huge influence on me. I hadn't been too optimistic about my prospects until I saw that film—it let me know it was okay to be a nebbish and a runt, that you could still attract women not only in spite of that, but because of that! I have always loved his physical comedy for which he's always been underrated, yet he moves so well. He does some of his best physical comedy in SHADOWS AND FOG and ZELIG. I know it's not PC to like him these days, but funny is funny and he has always made me laugh and to feel less alone in this world. Aside from comedy, I think Lon Chaney Jr. is one of the all time great actors, his pop was no slouch either but I love the humanity Lon Junior conveys without having to say a word. Even in his last roles when his health was failing, he managed to impart incredible pathos. I put him right up there with actors like Cary Grant and George Sanders.

I know that Danielle did not grow up with a horror host. Did you?

I used to watch CREATURE FEATURE when I was a kid, they showed double features, lots of Godzilla movies mostly. They had a voice-over announcer telling us to stay tuned but not a character who appeared onscreen.



This issue's werewolf scare-star Garou, with last issue's werewolf scare-star Wolfman Mac seen in SCARY MONSTERS #77.

What advice do you have for other horror host "sidekicks?" It's okay to occasionally lick the scenery but try to avoid chewing it. You don't want to drown out your co-hosts when they are speaking or pull focus from them with your antics. Try to find a balance between adding a little color without upstaging the focus.

This one I can't resist. I love the story of how Penny Dreadful, through a misguided spell, became a hostess. What is Garou's back story and how did a werewolf end up the love interest of a 600 year old witch?

I have to leave you hanging but you'll just have to stay tuned to SHILLING SHOCKERS to find out more about Garou's past.

Well Dave, thanks for asking all these great questions, you gave me much to consider. I think this is where I should say

goodnight but I've never been good at goodbyes, so I'll leave it up to someone else. And to end, since I can't quote Harpo, here is something one of his brothers once said. Groucho to be specific, though I love them all, even Gummo and Zeppo. Of course I would be remiss if I didn't mention Chico as well. "Until then, so long, skol, arrivederci, prosit, salud, basta la vista, a bientot and ciao. (Ciao, in case you don't know, is an Italian salutation. It is also a breed of dog that will bite your ass off for no reason at all.)"



Garou gets to hold Penny's Rondo Award as David Colton and Nurse Moan-Eek smile at Garou's antics at the awards event.

(Photo courtesy of Eileen Colton, CHFB News)

DRACULA'S GUEST REVEALED

by Bram Stoker

(Since we revisited DRACULA'S GUEST last issue I thought it would be fitting and fun to reveal the actual story this issue along with some illustrations and additional scary information. The illustrations are from a pre-code DRACULA comic that we reprinted in WEB OF SCARES #2. —D. J. D.)

When we started for our drive the sun was shining brightly on Munich, and the air was full of the joyousness of early summer. Just as we were about to depart, Herr Delbruck (the maître d'hôtel of the Quatre Saisons, where I was staying) came down bareheaded to the carriage and, after wishing me a pleasant drive, said to the coachman, still holding the handle of the carriage door, "Remember you are back by nightfall. The sky looks bright but there is a shiver in the north wind that says there may be a sudden storm. But I am sure you will not be late." Here he smiled and added, "for you know what night it is."

Johann answered with an emphatic, "Ja, mein Herr," and, touching his hat, drove off quickly. When we had cleared the town, I saw, after signaling to him to stop:

"Tell me, Johann, what is tonight?"

He crossed himself, as he answered laconically: "Walpurgis nacht." Then he took out his watch, a great, old-fashioned German silver thing as big as a turnip and looked at it, with his eyebrows gathered together and a little impatient shrug of his shoulders. I realized that this was his way of respectfully protesting against the unnecessary delay and snail back in the carriage, merely motioning him to proceed. He started off rapidly, as if to make up for lost time. Every now and then the horses seemed to throw up their heads and sniff the air suspiciously. On such occasions I often looked round in alarm. The road was pretty bleak, for we were traversing a sort of high windswept plateau. As we drove, I saw a road that looked but little used and which seemed to dip through a little winding valley. It looked but little used and which seemed to dip through a little winding valley. It looked so inviting that, even at the risk of offending him, I called Johann to stop—and when he had pulled up, I told him I would like to drive down the road. He made all sorts of excuses and frequently crossed himself as he spoke. This somewhat piqued my curiosity, so I asked him various questions. He answered feigningly and repeatedly looked at his watch in protest. Finally I said:

"Well, Johann, I want to go down this road. I shall not ask you to come unless you like; but tell me why you do not like to go, that is all I ask." For answer he seemed to throw himself off the box, so quickly did he reach the ground. Then he stretched out his hands appealingly to me and implored me not to go. There was just enough of English mixed with German for me to understand the drift of his talk. He seemed always just about to tell me something—the very idea of

which evidently frightened him; but each time he pulled himself up saying, "Walpurgis nacht!"

I tried to argue with him, but it was difficult to argue with a man when I did not know his language. The advantage certainly rested with him, for although he began to speak in English, of a very crude and broken kind, he always got excited and broke into his native tongue—and every time he did so, he looked at his watch. Then the horses became restless and sniffed the air. At this he grew very pale, and, looking around in a frightened way, he suddenly jumped forward, took them by the bridles, and led them on some twenty feet. I followed and asked why he had done this. For an answer he crossed himself, pointed to the spot we had left, and drew his carriage in the direction of the other road, indicating a cross, and said, first in German, then in English, "Buried him—him what killed themselves."

I remembered the old custom of hurrying suicides at cross roads: "Ah! I see, a suicide. How interesting!" But for the life of me I could not make out why the horses were so frightened.

Whilst we were talking, we heard a sort of sound between a yelp and a bark. It was far away; but the horses got very restless, and it took Johann all his time to quiet them. He was pale and said, "It sounds like a wolf—but yet there are no wolves here now."

"No?" I said, questioning him. "Isn't it long since the wolves were so near the city?"

"Long, long," he answered, "in the spring and summer; but with the snow the wolves have been here not so long."

Whilst he was petting the horses and trying to quiet them, dark clouds drifted rapidly across the sky. The sunshine passed away, and a breath of cold wind seemed to drift over us. It was only a breath, however, and more of a warning than a fact, for the sun came out brightly again.

Johann looked under his lifted hand at the horizon and said, "The storm of snow, he comes before long time." Then he looked at his watch again, and, straightway holding his reins firmly—for the horses were still pawing the ground restlessly and shaking their heads—he climbed to his box as though the time had come for proceeding on our journey.

I felt a little obstinate and did not at once get into the carriage.

"Tell me," I said, "about this place where the road leads," and I pointed down.

Again he crossed himself and murmured a prayer before he answered, "It is unholy."

"What is unholy?" I enquired.

"The village."

"Then there is a village?"

"No, no. No one lives there hundreds of years."

My curiosity was piqued, "But you said there was a village."

"There was."

Where is it now?"



Whereupon he burst out into a long story in German and English, so mixed up that I could not quite understand exactly what he said. Roughly I gathered that long ago, hundreds of years, men had died there and been buried in their graves; but sounds were heard under the city, and when the graves were opened, men and women were found rosy with life and their mouths red with blood. And so, in haste to save their lives (aye, and their souls!)—and there he crossed himself) those who were left fled away to other places, where the living lived

and the dead were dead and not—not something. He was evidently afraid to speak the last words. As he proceeded with

his narration, he grew more and more excited. It seemed as if his imagination had got hold of him, and he ended in a perfect paroxysm of fear—white-faced, perspiring, trembling, and looking round him as if expecting that some dreadful presence would manifest itself there in the bright sunshine on the open plain.

Finally, in an agony of desperation, he cried, "Walpurgis nacht!" and pointed to the carriage for me to get in.

All my English blood rose at this, and standing back I said, "You are afraid, Johann—you are afraid. Go home, I shall return alone, the walk will do me good." The carriage door was open. I took from my seat my oak walking stick—which I always carry on my holiday excursions—and closed the door, pointing back to Munich, and said, "Go home, Johann—Walpurgis nacht doesn't concern Englishmen."

The horses were now more restive than ever, and Johann was trying to hold them in, while excitedly imploring me not to do anything so foolish. I pitied the poor fellow, he was so deeply earnest; but all the same I could not help laughing. His English was quite good now. In his anxiety he had forgotten that his only means of making me understand was to talk my language, so he jabbered away in his native German. It began to be a little tedious. After giving the direction, "Home!" I turned to go down the cross road into the valley.

With a despairing gesture, Johann turned his horses toward Munich. I leaned on my stick and looked after him. He went slowly along the road for a while, then there came over the crest of the hill a man tall and thin. I could see so much in the distance. When he drew near the horses, they began to jump and kick about, then to scream with terror. Johann could not hold them in, they bolted down the road, running away madly. I watched them out of sight, then looked for the stranger; but I found that he, too, was gone.

With a light heart I turned down the side road through the deepening valley to which Johann had objected. There was not the slightest reason, that I could see, for his objection; and I daresay I tramped for a couple of hours without thinking of time or distance and certainly without seeing a person or house. So far as the place was concerned, it was desolation itself. But I did notice this particularly till, on turning a bend in the road, I came upon a scattered fringe of wood; then I recognized that I had been impressed unconsciously by the desolation of the region though which I had passed.

I sat down to rest myself and began to look around. It struck me that it was considerably colder than it had been at the commencement of my walk—a sort of sighing sound seemed to be around me with now and then, high overhead, a sort of muffled roar. Looking upwards I noticed that great thick clouds were drifting rapidly across the sky from north to south at a great height. There were signs of a coming storm in some lofty stratum of the air. I was a little chilly, and, thinking that it was the sitting still after the exercise of walking, I resumed my journey.

The ground I passed over was now much more picturesque. There was no striking objects that the eye might single out, but in all there was a charm of beauty. I took little heed of time, and it was only when the deepening twilight forced itself upon me that I began to think of how I should find my way home. The air was cold, and the drifting of clouds high overhead was more marked. They were accompanied by a

THEN TAKE THIS,
HERR HARKER, IT IS
ST. GEORGE'S EVE. AT
MIDNIGHT ALL THE EVIL
THINGS OF THE WORLD
HAVE FULL SWAY
TAKE IT. IT WILL
PROTECT YOU!

I'M SURE I
WILL NOT NEED
IT, BUT THANK
YOU, ANYWAY.

sort of far away rushing sound, through which seemed to come at intervals that mysterious cry which the driver had said came from a wolf. For a while I hesitated. I had said I would see the deserted village, so on I went and presently came on a wide stretch of open country, shut in by hills all around. Their sides were covered with trees which spread down to the plain, dotting the clumps the gentler slopes and hollows which showed here and there. I followed with my eye the winding of the road and saw that it curved close to one of the densest of these clumps and was lost behind it.

As I looked there came a cold shiver in the air, and the snow began to fall. I thought of the miles and miles of bleak country I had passed, and then hurried on to seek shelter of the wood in front. Darker and darker grew the sky, and faster and heavier fell the snow, till the earth before and around me was glistening white carpet the further edge of which was lost in misty vagueness. The road was here but crude, and when on the level of its boundaries were not so marked as when it passed through the cuttings; and in a little while I found that I must have strayed from it, for I missed underfoot the hard surface, and my feet sank deeper in the grass and moss. Then the wind grew stronger and blew with ever increasing force, till I was fain to run before it. The air became icy cold, and in spite of my exercise I began to suffer. The snow was now falling so thickly and whirling around me in such rapid eddies that I could hardly keep my eyes open. Every now and then the heavens were torn asunder by vivid lightning, and in the flashes I could see ahead of me a great mass of trees, chiefly yew and cypress all heavily coated with snow.

I was soon amongst the shelter of the trees, and there in a comparative silence I could hear the rush of the wind high overhead. Presently the blackness of the storm had become merged in the darkness of the night. By-and-by the storm seemed to be passing away, it now only came in fierce puffs or blasts. At such moments the weird sound of the wolf appeared to be echoed by many similar sounds around me.

Now and again, through the black mass of drifting cloud, came a straggling ray of moonlight which lit up the expanse and showed me that I was at the edge of a dense mass of cypress and yew trees. As the snow had ceased to fall, I walked out from the shelter and began to investigate more closely. It appeared to me that, amongst so many old foundations as I had passed, there might be still standing a house in which, though in ruins, I could find some sort of shelter for a while.

As I skirted the edge of the copse, I found that a low wall encircled it, and following this I presently found an opening. Here the cypresses formed an alley leading up to a square mass of some kind of building. Just as I caught sight of this, however, the drifting clouds obscured the moon, and I passed up the path in darkness. The wind must grow colder, for I felt myself shiver as I walked; but there was hope of shelter, and I groped my way blindly on.

I stopped, for there was a sudden stillness. The storm had passed; and, perhaps in sympathy with nature's silence, my heart seemed to cease to beat. But this was only momentarily; for suddenly the moonlight broke through the clouds showing me that I was in a graveyard and that the square object before me was a great massive tomb of marble, as white as the snow that lay on and all around it. With the moonlight there came a fierce sigh of the storm which appeared to resume its course with a long, low howl, as of many dogs or wolves. I was awed and shocked, and I felt the cold perceptibly grow upon me till it seemed to grip me by the heart. Then while the flood of moonlight still fell on the marble tomb, the storm gave further evidence of renewing, as though it were returning on its track impelled by some sort of fascination, I approached the sepulchre to see what it was and why such a thing stood alone in such a place. I walked around it and read, over the Doric door, in German—

COUNTESS DOLINGEN OF GRATZ
IN STYRIA
SOUGHT AND FOUND DEATH
1801

On the top of the tomb, seemingly driven through the solid marble—for the structure was composed of a few vast blocks of stone—was a great iron spike or stake. On going to the back I saw, graven in great Russian letters:

"The dead travel fast."

There was something so weird and uncanny about the whole thing that it gave me a turn and made me feel quite faint. I began to wish, for the first time, that I had taken Johann's advice. Here a thought struck me, which came under almost mysterious circumstances and with a terrible shock. This was *Walpurgis Night!*

Walpurgis Night was when, according to the belief of millions of people, the devil was abroad—when the graves were opened and the dead came forth and walked. When all evil things of earth and air and water beld revel. This very place the driver had specially shunned. This was the depopulated village of centuries ago. This was where the suicide lay, and this was the place where I was alone—unmanned, shivering with cold in a shroud of snow with a wild storm gathering again upon me! It took all my philosophy, all the religion I had been taught, all my courage, not to collapse in a paroxysm of fright.

And now a perfect tornado burst upon me. The ground shook as though thousands of horses thundered across it; and this time the storm bore on its icy wings, not snow, but great hailstones which drove with such violence that they might have come from the thongs of Balearic slingers—bailstones that beat down leaf and branch and made the shelter of the cypresses of no more avail than though their stems were standing corn. At the first I had rushed to the nearest tree; but I was soon fain to leave it and seek the only spot that seemed to afford refuge, the deep Doric doorway of the marble tomb. There, crouching against the massive bronze door, I gained a certain amount of protection from the beating of hailstones, for now they only drove against me as they ricocheted from the ground and the side of the marble.

As I leaned against the door, it moved slightly and opened inwards. The shelter of even a tomb was welcome in that pitiless tempest and I was about to enter it when there came a flash of forked lightning that lit up the whole expanse of the heavens. In the instant, as I am a living man, I saw, as my eyes turned into the darkness of the

a tomb, a beautiful woman with rounded cheeks and red lips, seemingly sleeping on a bier. As the thunder broke overhead, I was grasped as by the hand of a giant and hurled out into the storm. The whole thing was so sudden that, before I could realize the shock, moral as well as physical, I found the hailstones beating me down. At the same time I had a strange, dominating feeling that I was not alone. I looked towards the tomb. Just then there came another blinding flash which seemed to strike the iron stake that surmounted the tomb and to pour through to the earth, blasting and crumbling the marble, as in a burst of flame. The dead woman rose for a moment of agony while she was lapped in the flame, and her bitter scream of pain was drowned in the thundercrash. The last thing I heard was this mingling of dreadful sound, as again I was seized in the giant grasp and dragged away, while the hailstones beat on me and the air around seemed reverberant with the howling of wolves. The last sight that I remember was a vague, white, moving mass, as if all the graves around me had sent out the phantoms of their sheeted dead, and that they were closing in on me through the white cloudiness of the driving hail.

Gradually there came a sort of vague beginning of consciousness, then a sense of weariness that was dreadful. For a time I remembered nothing, but slowly my senses returned. My feet seemed positively racked with pain, yet I could not move them. They seemed to be numbed. There was an icy feeling of the back of my neck and all down my spine, and my ears, like my feet, were dead yet in torment; but there was in my breast a sense of warmth which was by comparison delicious. It was as a nightmare—a physical nightmare, if one may use such an expression; for some heavy weight on my chest made it difficult for me to breathe.

This period of semilethargy seemed to remain a long time, and as it faded away I must have slept or swooned. Then came a sort of loathing, like the first stage of seasickness, and a wild desire to be free of something—I knew not

what. A vast stillness enveloped me, as though all the world were asleep or dead—only broken by the low panting as of some animal close to me. I felt a warm rasping at my throat, then came a consciousness of the awful truth which chilled me to the heart and sent the blood surging up through my brain. Some great animal was lying on me and now licking my throat. I feared to stir, for some instinct of prudence bade me lie still; but the brute seemed to realize that there was now some change in me, for it raised its head. Through my eyelashes I saw above me the two great flaming eyes of a gigantic wolf. Its sharp white teeth gleamed in the gaping red mouth, and I could feel its hot breath fierce and scald upon me.

For another spell of time I remembered no more. Then I became conscious of a low growl,



followed by a yelp, renewed again and again. Then seemingly very far away, I heard a "Holloa! holloa!" as many voices calling in unison. Cautiously I raised my head and looked in the direction whence the sound came, but the cemetery blocked my view. The wolf still continued to yelp in a strange way, and a red glare began to move round the grove of cypresses, as though following the sound. As the voices drew closer, the wolf yelped faster and louder. I feared to make either sound or motion. Nearer came the red glow over the white pail which stretched into the darkness around me. Then all at once from beyond the trees there came at a trot a troop of horsemen bearing torches. The wolf rose from my breast and made for the cemetery. I saw one of the horsemen (soldiers by their caps and their long military cloaks) raise his carbine and take aim. A companion knocked up his arm, and I heard the ball whiz over my head. He had evidently taken my body for that of the wolf. Another sighted the animal as it slunk away, and a shot followed. Then, at a gallop, the troop rode forward—some towards me, others following the wolf as it disappeared amongst the snow-clad cypresses.

As they drew nearer I tried to move but was powerless, although I could see and hear all that went on around me. Two or three of the soldiers jumped from their horses and knelt beside me. One of them raised my head and placed his hand over my heart.

"Good news, comrades!" he cried. "His heart still beats!"

Then some brandy was poured down my throat; it put vigor into me, and I was able to open my eyes fully and look around. Lights and shadows were moving among the trees, and I heard men call to one another. They drew together, uttering frightened exclamations; and the light flashed as the others came pouring out of the cemetery pell-mell, like men possessed. When the further ones came close to us, those who were around me asked them eagerly, "Well, have you found him?"

The reply rang out hurriedly, "No! no! Come away quick-quick! This is not place to stay, and on this of all nights!"

"What was it?" was the question, asked in all manner of keys. The answer came warily and all indefinitely as though the men were moved by some common impulse to speak yet were restrained by some common fear from giving their thoughts.

"It-it—indeed?" gibbered one, whose wits had plainly give out for the moment.

"A wolf—and yet not a wolf!" another put in shudderingly.

"No use trying for him without the sacred bullet," a third remarked in a more ordinary manner.

"Serve us right for coming out on this night! Truly we have earned our thousand marks!" were the ejaculations of a fourth.

"There was blood on the broken marble," another said after a pause, "the lightning never brought that there. And for him—is he safe? Look at his throat! See comrades, the wolf has been lying on him and keeping his blood warm."

The officer looked at my throat and replied, "He is all right, the skin is not pierced. What does it all mean? We should never have found him but for the yelping of the wolf!"

"What became of it?" asked the man who was holding up my head and who seemed the least panic-stricken of the party, for his hands were steady and without tremor. On his sleeve was the chevron of a petty officer.

"It went home," answered the man, whose long face was pallid and who actually shook with terror as he glanced around him fearfully. "There are graves enough there in which it may lie. Come, comrades—come quickly! Let us leave this cursed spot."

The officer raised me to a sitting posture, as he uttered a word of command; then several men placed me upon a horse. He sprang to the saddle behind me, took me in his arms, gave the word to advance, and, turning our faces away from the cypresses, we rode away in swift military order.

As yet my tongue refused its office, and I was perforce silent. I must have fallen asleep; for the next thing I remembered was finding myself standing up, supported by a soldier on each side of me. It was almost broad daylight, and to the north a red streak of sunlight was reflected

DRACULA'S GUEST

BY BRAM STOKER



For those of you who want to see DRACULA'S GUEST in comic book form, the above appeared in a Pyramid 1966 paperback book entitled CHRISTOPHER LEE'S TREASURY OF TERROR. Two years later the story adapted by E. Nelson Bridwell with art by Frank Bolle appeared in EERIE #16 with Cousin Eerie's face imposed over Dracula's. I guess he was the "Guest"?

DRACULA'S GUEST

BY BRAM STOKER



CROSSED HIMSELF, HE SWAYED OFF RAPIDLY, AS IF TO HAVE UP FOR LOSS OF BALANCE. EVERY NOW AND THEN THE HORSES SEEMED TO WHISK UP LITTLE WINDS AND HE FROD THE AIR SUBCONSCIOUSLY.

ON SUCH OCCASIONS, I OFTEN LOOKED AROUND IN ALARM, AS WE WERE TRAVELING A NEW WIND-SWIFT PLAYFUL, THEN I SAW A ROAD WHICH SEEMED TO DIP THROUGH A LITTLE WINDING VALLEY.

I CALLED JOHANNES TO STOP—AND TOLD HIM I WOULD LIKE TO DRIVE DOWN THAT ROAD. HE MADE ALL SORTS OF PROTESTS AND REFUSAL, BUT I CALLED HIMSELF BACK.

WELL, JOHANNES, I WANT TO GO DOWN THIS ROAD. I SHALL NOT ASK YOU TO COME UNLESS YOU LIKE. BUT TELL ME WHY YOU DO NOT LIKE TO GO?



ART BY FRANK BOLLE/ADAPTED BY E. NELSON BRIDWELL

like a path of blood over the waste of snow. The officer was telling the men to say nothing of what they had seen, except that they found an English stranger, guarded by a dog.

"Dog! that was no dog," cut in the man who had exhibited such fear. "I think I know a wolf when I see one."

The young officer answered calmly, "I said a dog."

"Dog!" reiterated the other ironically. It was evident that his courage was rising with the sun; and, pointing to me, he said, "Look at his throat. Is that the work of a dog, master?"

Instinctively I raised my hand to my throat, and as I touched it I cried out in pain. The men crowded round to look, some stooping down from their



saddles; and again there came the calm voice of the young officer, "A dog, as I said. If aught else were said we should only be laughed at."

I was then mounted behind a trooper, and we rode on into the suburbs of Munich. Here we came across a stray carriage into which I was lifted, and it was driven off to the Quatre Saisons—the young officer accompanying me, whilst a trooper followed with his horse, and the others rode off to their barracks.

When we arrived, Herr Delbruck rushed so quickly down the steps to meet me, that it was apparent he had been watching within. Taking me by both hands he solicitously led me in. The officer saluted me and was turning to withdraw, when I recognized his purpose and insisted that he should come to my rooms. Over a glass of wine I warmly thanked him and his brave comrades for saving me. He replied simply that he was more than glad, and that Herr Delbruck had at the first taken steps to make all the searching party pleased; at which ambiguous utterance the *maitre d'hôtel* smiled, while the officer pleaded duty and withdrew.

"But Herr Delbruck," I enquired, "how and why was it that the soldiers searched for me?"

He shrugged his shoulders, as if in depreciation of his own deed, as he replied, "I was so fortunate as to obtain leave from the commander of the regiment in which I serve, to ask for volunteers."

"But how did you know I was lost? I asked

"The driver came hither with the remains of his carriage, which had been upset when the horses ran away."

"But surely you would not send a search party of soldiers merely on this account?"

"Oh, no!" he answered, "but even before the coachman arrived, I had

this telegram from the Boyar whose guest you are," and he took from his pocket a telegram which he handed to me, and I read:

Bisitritz.

Be careful of my guest—his safety is most precious to me. Should aught happen to him, or if he be missed, spare nothing to find him and ensure his safety. He is English and therefore adventurous. There are often dangers from snow and wolves and night. Lose not a moment if you suspect harm to him. I answer your zeal with my fortune.

—Dracula

As I held the telegram in my hand, the room seemed to whirl around me, and if the attentive *maitre d'hôtel* had not caught me, I think I should have fallen. There was something so strange in all this, something so weird and impossible to imagine, that there grew on me a sense of my being in some way the sport of opposite forces—the mere vague idea of which seemed in a way to paralyze me. I was certainly under some form of mysterious protection. From a distant country had come, in the very nick of time, a message that took me out of the danger of the snow sleep and the jaws of the wolf.





THE DOCTOR IS IN-SANE

DR. GANGRENE'S MAD INTERVIEWS

Talking The Sadist with Arch Hall Jr.

In the 1960s Fairways International Pictures was an independent production company run by Arch Hall Sr. Fairways produced a handful of pictures including four that starred his son, Arch Hall Jr. These were **EEGAH**, **WILD GUITAR**, **DEADWOOD '76** and **THE SADIST**. I got a chance to talk with Arch Hall Jr. recently, and we discussed **THE SADIST** in depth. It is an underrated film that is little known to the general public. It tells the story of a group of teachers on a cross country vacation who are abducted and held at gun point by a couple of juvenile killers, who proceed to torture and murder most of them. It was made in 1963 and is a pretty shocking picture for its time, and as you'll see the production of this movie was just as wild as the storyline....

Doc G—Hi Arch. Thanks for taking the time to talk with me. By the time you did **THE SADIST** you had done a few movies already. Do you remember when this was first getting pitched, how the idea for doing the movie came about?

Arch—Yeah the beginning of it, the nucleus, was writer/director James Landis. He had written a—well at that point it wasn't a screenplay, more of a screen synopsis, or a story treatment. He had the characters and the storyline that became **THE SADIST** but at the time his title for it was "12:01," because everything happened in real time in the story when they first pull into the junkyard and one of the characters looks at his watch and its 12:01.

The name was changed from 12:01 to **THE SADIST**. Then of course subsequently after the picture was released and went into television syndication it had about three or four different names because there was so much objection to the word sadist.

Oh sure. Do you remember whose idea the name change to **THE SADIST** originally was? Was that your Dad's idea?

You know that's a tough one, I can't really remember. I think it was knocked around that 12:01 didn't say anything, being a numerical title. So I think everyone agreed it should be something else.

I showed **THE SADIST** last year on my TV program and in doing a little research found that your character and Marilyn Manning's character in **THE SADIST** were based on real life serial killers Charles Starkweather and Carol Fugate. Are you familiar with this?

Yeah, that's somewhat true, but not completely true. It might have been a guiding inspiration for James Landis in writing the story, but he had a different spin on it. It had an effect for sure, but it was not supposed to be the story of Charles Starkweather.

A HUMAN VOLCANO OF UNPREDICTABLE TERROR!

NEVER BEFORE
A MOTION PICTURE
RAMPACKED WITH...



SUSPENSE...
TERROR...
SUDDEN SHOCK,
AS **THE**

STARRING
ARCH HALL, JR.

SADIST

COLLABORING
HELEN HOVEY • RICHARD ALDEN
MARILYN MANNING • DON RUSSELL

Written and Directed by JAMES LANDIS
Produced by L. STEVEN SWINER

A FAIRWAYS INTERNATIONAL
IMPACT PICTURE



WHAT FIERCE PASSION TWISTED HIS MIND—MADE HIM TORTURE, TORTURE, KILL?

So tell me about James Landis. What was he like?

He was just a great, gregarious kind of guy, and very talented. He did quite a lot of ad-hoc directing on television shows as well as movies. He had a little bit of a problem, I can say, maybe in his personality, because he was a perfectionist. I mean, a *real* perfectionist. He would give direction and explain things to people, but didn't have any patience or tolerance for anybody who wasn't listening to him or responding to his direction, or were doing something that he thought was flat



THE SADIST

wrong. And that might be an actor, an extra, somebody in the crew...he had a short fuse, I'll say that much for him.

It goes along with people who are perfectionists. He just didn't have any time for people who didn't "get it." So of course I was walking on eggshells a lot because this was a whole lot of a role on me. It was the biggest thing I had attempted—in fact he didn't really think I was capable of doing it. But my Dad kind of wanted him to at least give me a shot and try at auditioning. It wasn't a done deal that I would get the part. There were two actors that were far more experienced than I was that tried out, but they were different characters physically. They could act circles around me, but as it turned out Landis kept an open mind. He said, "We'll give Jr. a try at it, but believe me, I think its way over what he's capable of doing."

So I wound up soaking up anything and everything I could from him, because I didn't know what he wanted from this character. He started to mold the character of Charlie Tibbs and explain it verbally. It was kind of like a monkey see monkey do thing—he would make expressions and move and walk in certain ways and I would kind of emulate that. Sometime he would correct me, and say no I want it like this. I was so anxious to please him that I would do anything and was listening 100% of the time. If I was capable of doing it I was just like a mirror image of whatever he wanted me to do.

With a lot of actors that's going just a bit too far. They'll take direction but they're going to put their own spin on it. I think a certain part of him liked the fact that I was like clay in his hands.

Before this you had played the hero roles in your films.

Yeah, but pretty shallow sort of characters as far as characters go. I would learn the lines and sort of get the feel of the character but was to a large part just playing a young guy, kind of just playing myself with different names.

Yeah but its good you got your acting chops built up so you could handle a role like this.

Well I had a little bit of confidence, but it was so far out of my league that it was different. Sometimes Landis would laugh. He would tell me to move or give a look or a reaction or something, and I would amp it up in a effort to please him and it was just way too much, and he would have to throttle me down a few notches.

I admired him greatly and miss him. By rights he should have probably been one of the top directors and writers in Hollywood but as you know, the business is like playing cards in Las Vegas. Sometimes things fall into place with people and they have good luck, sometimes they make a living at it but never become another Steven Spielberg.

Well he must have liked working with you pretty well

because your last two movies were with him.

Yeah. The whole concept of Fairway Films, my Dad's company in Burbank, California, was to find people who could work together and could make movies and get along with one another. So everybody who did one movie, if it worked out and they were available and wanted to work on the next one then they were part of the family.

Yeah, sure. I was noticing, for instance, that Marilyn Manning, who was in two of your movies, was also in one with your mother as well. Yeah, Marilyn really did a fantastic job, because the more I've watched *THE SADIST* over the years—and looked at it from a different angle, or retrospective—I realize she had one helluva hard character to portray. She did a great job and again, it was Landis, and to some degree Vilmos Zsigmond, who was of course an immense talent. He would work with Landis too and sometimes have suggestions that Landis would pick up on.

It was a funny thing on *THE SADIST*. The other movies we did primarily for the drive-in movie theaters. This was the hey-day of drive in theaters, which of course, are now a thing of the past, except for just a handful across the country. But the whole DNA of *THE SADIST* was different. People who were working on the movie in whatever capacity felt that something was clicking. There was an excitement, and electricity on the set. Even when the dialogue was read or we would run through a rehearsal people felt it. It was summertime and was around 100 degrees in the heat of the day and people were pretty tired after long hours. Sometimes tempers flared a little bit I think, but it was a real team effort with everybody pulling to try and make the thing work.

So where was this shot, L.A.?

It was actually shot in New Hall Saugus, north of the San Fernando Valley. Where it was filmed there are now condominiums, with a pool and everything, you couldn't even recognize it.

You mentioned the Director of Photography, Vilmos Zsigmond earlier. This really is a beautiful film to look at, it's very well shot—a handsome film.

Yeah, a lot of very clever camera angles and camera setups. It puts together a lot of tricks, which of course Vilmos Zsigmond was famous for. You know, he teaches classes—I think he has a school or something, or a seminar he teaches—at a film school in Hungary, I believe. He's been a guest speaker and a lot of people have asked him about certain tricks in certain movies.

One of the things he did in *THE SADIST* as an experimental shot was the scene where Charlie Tibbs, my character, gets sprayed in the face with gasoline. He wanted a P.O.V. of Charlie Tibbs blinded by this gasoline, burning his eyes. He figured out a way to do that and he never really divulged it. A lot of people would ask him and he would never tell them—and the reason why it was so simple.

He created that effect by placing a piece of glass in front of the camera, a 35 mm Arriflex. He had Vaseline on it, to throw it out of focus, and had someone move it in erratic fashion. This caused almost like a kaleidoscope type of look. It just goes to show if you have the desire and the talent you don't have to



have 300 million dollars to make people, go, "Ooh, ah."

I tell you, one of the things that stand out about *THE SADIST* is the level of violence—it's pretty shocking for its time. Do you remember talking about that, or being aware of the level of violence in the movie?

Yeah, that was Jim Landis again. Jim pushed the action and the cruelty of the sadistic characters, wanting to see people suffer and everything like that. He wanted that to be up front. It was kind of pushing the limit and a lot of things had to be removed because at the time you remember there was quite a lot of censorship. But if you're clever about how you do things—if you remember *PSYCHO* everybody thinks they saw things in that shower scene that weren't there. It was the way it was presented. *THE SADIST* certainly ratcheted up the violence quite a bit and there were a few scenes that were not permitted that they had to remove.

Do you remember by any chance what any of those were?

Well one of them in particular was the scene where the school teacher was beside the car and had already been pistol whipped once. My character comes up and tears up a picture of his son, who was a West Point cadet, and the tickets they have to the baseball game, and then shoots him. Landis wanted that to be the most repulsive thing. He wanted the top of his head to explore and brains to come out.

Well, there was no CGI or special effects, and we only had what we had there on the scene. He had the idea of doing this and making it gory, so they went and got pigs brains and a toupee. Underneath the pigs brains they had monofilament fishing line connected to the toupee and there was some type of pneumatic air thing that was supposed to blow and they it would blow the brains and the toupee up at some point while they pulled the fishing line, too. But it was kind of Mickey Mouse and we tried several times and wasted a lot of time. And of course it had to be synchronized with the report of the .45 automatic. So they had to fire the .45 blank at a certain angle, and he had to have covering on his face to protect him from the burning powder, wadding and residue from the blank.

So we had the synchronization, and counting and all sorts of

and you can't have people firing live ammunition.

Well I guess it was your Dad's company, and it was back in the 1960's.

Well that wasn't done back then either. But it was just a case of where we had to figure out how to make things work. Most of the time when you use live ammunition it isn't as good as the special effects, because you make it so much more dramatic with the special effects. We just didn't have the budget for a special effects technician or anything.

You mentioned serial killers a minute ago and one thing I've noticed on watching THE SADIST is the ending in this movie, where you're chasing Helen Hovey reminds me a lot of what they call the final girl films nowadays, that you see so often. Everybody dies except the one woman and she's being chased by the killer. I really think this could be the very first final girl movie.

I've never thought about that but yeah, you've got a point there. It certainly had an effect and people in Hollywood admit it had an effect on a couple of large budget movies that tried to recapture that same feel, but of course with big actors and big budgets everything. So yeah, it had an effect on a lot of people that are Hollywood big directors and everything.

You and Marilyn Manning really have a great chemistry, both in this and EEGAH. You didn't ever date by chance did you?

No, she was a little bit older than me, and a very attractive gal. I think she lives either in California or Arizona now, and everybody including myself would love to reconnect with her and have her come to some of these events because a lot of people really ask about her and appreciated her work.

Any stories you can remember that happened on set that people may not have heard about? There were some live rattlesnakes that I got in the pit with. They were striking at my boot and I could tell that something wasn't right because the snake handler was not there to handle them. What Landis did was just to send some guys over and take the snakes out of boxes and throw them in the pit. It was early in the morning, it was cold, and the snake handler had a flat tire or something, so he wasn't on the set yet. But his vehicle, his main truck was there, but he went to motel nearby. When he finally got to the set that morning he was furious.

All those snakes are different, and some of them, he called them "dot." A hot rattler is fully venomous and has their fangs and everything and are capable of biting somebody, and the other ones had their mouths temporarily sewn shut. But he would only do that right before a scene, and it really didn't hurt the animal. They would do it with very light fishing line and they would remove it

THE CRAZED LOVE OF A PREHISTORIC GIANT FOR A RAVISHING TEEN-AGE GIRL!



EEGAH HAD NEVER BEEN A BIG
HITS THE PELL INTO THE NAME
BOY FIGHTS GIANT FOR GIRL PRIDE
DESERT DUNE BUGGY FIRST TIME ON SCREEN!

STARRING
ARCH HALL, JR. MARILYN MANNING
RICHARD KIEL (the love sick giant)
WILLIAM WATTERS and the cone women
AT 1965 in a new recording size
reproduction of the original feature

PRIMITIVE PASSIONS TURNED ON! LOVE BREAKS THE TIME BARRIER!



afterwards. But the snakes that were in the pit with me for one morning were hot rattler snakes. You guys had live rattlesnakes and live ammo...

Yeah, lots of crazy stuff. But it's the best movie that I was ever part of and I'm proud of it. Thanks so much for talking with me, Arch, and I really appreciate your time. You bet.

Doctor Gangrene is an award winning writer, artist and horror host living in the Nashville, TN area. You can find out more about him by visiting his website at www.drgangrene.com.



Dear SCARY MONSTERS MAGAZINE,

(Continued from page 5)

DARK AND STORMY NIGHT, sponsored by Portland's own Fun Box Monster Emporium.

I was saddened to hear about the recent death of Kevin McCarthy and Ingrid Pitt.

Of course Mr. McCarthy will always be best remembered for his indelible performance as Dr. Miles Bennell in the original **INVASION OF THE BODY SNATCHERS** (and in the '78 remake!), but I also recall his frequent guest-starring roles in the '60s and '70s television and movies, often as villains—who can forget his classic **TWILIGHT ZONE** episode, "Long Live Walter Jameson"? and his appearance in Joe Dante movies in the '70s and beyond. I had the great pleasure to meet him at a **CHILLER THEATRE** convention several years ago, and he was a gentleman to the last.

I also very much enjoyed meeting Ingrid Pitt at a **CHILLER**. She was a charming lady and had a most remarkable life. I remember her most vividly as the tongue-in-cheek (but still scary!) vampire Carla in the excellent **THE HOUSE THAT DRIPPED BLOOD**. When I inquired sympathetically about her health difficulties, she said something that I shall never forget, "Oh, I died! It wasn't so bad."

Sincerely,

ALYSSON BILLS Portland, ME

Dear Sam and Dennis,

Its been some time since I've taken time to write to your guys but the recent Beatty masterpiece cover of issue 76 with the two Belas is one of the **BEAST** monster mag covers I've ever seen and I've been reading monster mags for over 45 years. That issue was great in content but—here comes another unsolicited rave—the piece on **DRACULA'S GUEST** in the current issue is one of the most well composed and thought provoking articles yet. This is truly worthy of praise in any medium but to be included in a monster mag (considered low-brow reading by many) is a kudo. Here are two Rondo worthy works. **SCARY MONSTERS** is in the process of evolving into something that retains all its previous gills and fins but is beginning to show evidence of fur and finery well beyond that of the current crop of FM inspired monster movie periodicals. **SCARY MONSTERS** could be said to cover the monster lifestyle, rather than just monster movies.

Speaking of monster movies, Sam's **SCARY SECRET PHOTO** brings back many **MONSTER MEMORIES** of cold winter nights, in rural Atoka, OK, turning the antenna pole in an attempt to get the Oklahoma City signal. Watching the fuzzy image and shouting out instructions, my dad was just as anxious for me to, "get on the beam" as he called it, so he could go to bed and leave me in the company of

SLEEPWALKER'S MATINEE. The **SCARY SECRET PHOTO** is none other than OKC's original (and still active) horror host, Count Gregore. If I am correct, readers will learn that the Count hosted horror films in the OKC market, beginning in 1958 and currently hosts back to back episodes of **THE TWILIGHT ZONE** on Saturday Nights on Cox cable. My favorite Count Gregore moment was when he showed the Larry Buchanan classic, **MARS NEEDS WOMEN** on OU/Texas weekend. For the death of me, I can't remember who won the ballgame that year but I will never forget the Count's comment, "And if anything could make it (the film) worse...it was shot in Dallas!" Still cracks me up when I think about it.

Was John Ferguson's quip really that funny? Or was it the youthful enthusiasm that many of us loose with age and experience? I'll answer those two questions with yet another—is **SCARY MONSTERS** the only **REAL** monster magazine being published today? Do I really need to ask?

Thanks for the **MONSTER MEMORIES**, past and future,
MARVIN LEEPER Atoka, OK

Hi Dennis!

What a great cover, on your Seventy-Seventh Scarebook! Barnabas Collins AND Wolfman Mac, my favorite vampire AND my favorite horror host. I never miss the **CHILLER DRIVE-IN** on Saturday nites. Our local Retro-Channel carries it, and it's great. Highly recommended for Scary Monster Kids!

Growing up in Newport, RI, **DARK SHADOWS** had a local connection. I still live minutes from "Collinwood," and, when we were young, my friends and I, would make pilgrimages to the mansion. Did we expect to meet any scary Collins relatives? Did we have goosebumps when we looked thru the stained-glass windows? Why, yes!

When I received your book, it was just before Christmas, and the red and green artwork, just added to the festivities.

Also, I would like to thank-you for an excellent article on Marie Wallace. Having met her at the **DARK SHADOWS FESTIVAL**, I can say for a fact, that she comes across exactly like the Rod Labbe interview!

Thanks again, and looking forward to another great year,
JOE SILVA
Middletown, RI

Dear Dennis,

Thank you for issue 77 of **SCARY MONSTERS**, it was very enjoyable. So you are turning 60 this year. Don't



Joe Silva and Marie Wallace.

worry it's not that SCARY I turned 60 last year, trouble is, when I was a teenager I always wanted to look like one of The Rolling Stones...now I do...THAT MY FRIEND IS WHAT I CALL "SCARY!"

TERRY SEABROOK Kingscliff, AUSTRALIA

Hi Dennis,

Count Basil (Mike Curtis) here.

I thoroughly enjoyed the Dr. Gangrene (Larry Underwood) interview with the Count in the latest issue of SCARY MONSTERS. But I must point out a glaring error. In it, you refer to the theater I managed as the LYRIC in Tupelo, and that it was haunted.

The LYRIC may be haunted, in fact it has a large right to be so, but I've been there around the clock before and never heard anything spooky. But the LYRIC could be haunted because of its history.

In 1936, Tupelo was devastated by massive tornadoes, the LYRIC Theater was one of the few buildings left untouched by the storm, and had its own generator for showing movies. So planks were laid across the seats in the auditorium, and the theater became an operating room for the injured. The coal chute area under the stage served as a temporary morgue. So the LYRIC SHOULD be haunted, although I have never heard that it was.



But my haunted theater was the TUPELO TWIN. Rather than tell you the story, we adapted it for comics in GIANT SHANDA ANIMAL 6 and here is the result...

Thanks

MIKE "COUNT BASIL" CURTIS



Dear Dennis, **Continued on page 72...**

Another slice of heavenly articles and pictures in SM #77. The cover art by Scary Terry Beatty is another award winning combination of Werewolf & Vampire theme. I especially liked Dracula's Daughter/Dracula together on the back cover. Glad to see your magazine finally gave the Daughter a nice cover alongside of her unholy father in color.

As always the articles are very good and well written with a lot of great artwork and photos. A very nice tribute/memorial of the late Gloria Stuart whom we horror fans know as one of the first scream queens next to Fay Wray. I feel she did her best with the James Whale classics THE OLD DARK HOUSE and THE INVISIBLE MAN. The Kino DVD Special Edition of THE OLD DARK HOUSE with commentary track by Gloria is a must for all fans.

On page 78 that is a really neat drawing of the Countess "Dracula's Daughter" by Rick Spine Mountfort. Along with

"YOUR SHIRT AND I GOT USED TO HEARING BOOM BOOMS FROM THE BOOTH. WE USED TO TALK EMPLOYEES AND HAD OUR OWN LINGER. LATER, THEY HAD BOOM BOOMS TOO."



"WE WERE SAT THAT TIME CLEANED THE THEATER AND REFINISHED THE BOOTH. WE HAD ONE PROBLEM. IT WAS TOO SMALL."



"JUST THEN AN ANDROID HAD FOOTSTEPS COMING FROM THE BOOTH DOOR. IT OPENED THEM AS THE BOOTH NOT CLOSED. THE CURTAIN ALONG THE WALL MOVED AS THOUGH A HAND WAS BRUSHING THEM."



"ON ANOTHER OCCASION, OUR DOORMAN WAS CLEANING AN ALCOHOL. HE WAS OUT THE AND REPTED WHEN THE BOOTH DOOR TO HIS HEART DOOR BY THEM."



"HE BECAME VERY ANGRY AND TOLD THE BOOTH HE WANTED TO GO OUT AND ASK MORE. AND THE BOOTH WENT BACK UP."



"HARDLY EVER VISUALS FROM ABOUT OUR BOOTH. INCLUDE A BUNCH OF I DON'T KNOW ABOUT IT. BOOTH DOOR TO HIS HEART DOOR BY THEM."



"THEY SAID THE BOOTH WAS A NINE THE BOOTH HAD BEEN BUILT AND THAT HOW THING WOULD HAPPEN IN AN AS BOOTH. BOOTH DOOR TO HIS HEART DOOR BY THEM."



"HEARD TOLD ME ABOUT IT. BOOTH DOOR TO HIS HEART DOOR BY THEM."



"I TURN ON A BOOTH. BOOTH DOOR TO HIS HEART DOOR BY THEM."



"STAY ALIVE AFTER THE BOOTH DOOR TO HIS HEART DOOR BY THEM."



"HARDLY EVER VISUALS FROM ABOUT OUR BOOTH. INCLUDE A BUNCH OF I DON'T KNOW ABOUT IT. BOOTH DOOR TO HIS HEART DOOR BY THEM."



"WE WERE NEVER SURE IF THERE WAS ONE BOOTH OR TWO. WE HAD BOOTH DOOR TO HIS HEART DOOR BY THEM."



"BETTER THAT THERE WAS NOTHING BOOTH DOOR TO HIS HEART DOOR BY THEM."



"DURING A QUIET SCENE WE HEARD LAUGHING A FEW FEET BACK. WE WERE SURE WE HEARD WHO IT WAS."



"ON THE WAY BACK TO THE BOOTH DOOR TO HIS HEART DOOR BY THEM."



"AFTER A THEATER HARTLEY THE BOOTH DOOR TO HIS HEART DOOR BY THEM."



the drawing the article about DRACULA'S GUEST was very interesting. Although there was a spectacular plan for a big sequel to DRACULA it never panned out due to the Hays Code. I still feel DRACULA'S DAUGHTER is one of the greatest horror sequels from Universal. Gloria Holden was very good as the powerful and mystifying vampire daughter. I felt she should've received an award for her portrayal.

Let's not forget Valentine's Day for this would be the 80th Anniversary of the debut of the 1931 film DRACULA which hit theaters worldwide on that day. Proclaimed "The Strangest Passion Known to Man." It made Bela Lugosi an icon to this day. At the end of 1931 Karloff would become famous as Frankenstein's Monster. I hope an upcoming issue will celebrate these 2 great classic films and their stars.

SM keeps getting better!
RICHARD DAUB Lebaron, PA



As Marvin Leeper revealed on page 70, last issue's SCARY SECRET PHOTO was a photo of OK Horror Host Legend Count Gregore. Besides Marvin, Chris DeLuca of Central Islip, NY, Fuse Hartley of Oklahoma City, OK and Kooky Kount Kent of Beast Park, IL revealed the answer. Now where is this issue's...

SCARY SECRET PHOTO???

Send your answers, theories, Scaremail, photos and MONSTER MEMORIES to: Sam Scare c/o DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com
THANKS!

Scare-reviews

by David Elijah Nahmod

Lon Chaney Rises Anew: HE WHO GETS SLAPPED (1924). THE MONSTER (1925). THE UNHOLY THREE (1925). MR. WU (1927). MOCKERY (1928). THE UNHOLY THREE (1930) (Warner Brothers Archives Collection)

During the much missed Forry Ackerman years, coverage of Lon Chaney Sr. was a big part of **FAMOUS MONSTERS** magazine. In an interview, Uncle Forry stated that he made sure a mention of Chaney was made in each issue during the magazine's early days. "Lon Chaney shall not die," was one of his mottos.

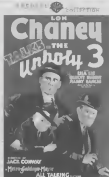
Were it not for Forry, Chaney might be fondly, if vaguely remembered as a silent film actor who did a couple of horror films. In fact, his extraordinary career encompassed all kinds of films. Seeing his other roles underscores his magnificent talent as a make-up artist and as a conveyor of human emotions.

Warner Brothers Archives now offers six Chaney titles. Though only one is a horror film per se, all make for sublime viewing.

The superbly tragic **HE WHO GETS SLAPPED**, MGM's debut attraction, is a perfect example of Chaney's extraordinary ability to break viewers' hearts. The star plays a circus performer known only as He. His act is to get slapped over and over while the audience laughs with/at him. It's his way of dealing with the real life indignities He's endured. The deep pathos Chaney brings to this role offers horror lovers more insight into what makes his tragic *monsters*, Erik the Phantom and Quasimodo, become so much more than just boogeymen.

In Roland West's **THE MONSTER**, Chaney is wonderful as Dr. Ziska, a lunatic who's taken over the asylum. This old dark house chiller, about three travelers who get caught in the doctor's lair on a "dark and stormy night," is a grand, eerie fun. The film's storm swept setting is a labyrinth of shadows. Ziska makes for a terrifying, larger than life visage, though what his "experiments" are is somewhat vague. Though **THE MONSTER**'s slapstick comic elements, with our hapless travelers behaving like the Keystone Cops, falls flat, the bulk of the film is a good, old fashioned mad scientist movie, the likes of which they don't make anymore.

MR. WU is a stunning example of Chaney's make-up skills. In this East meets West drama, Chaney appears as old Grandfather Wu and his own grandson, Mandarin Wu—he plays both characters at different ages. Known for creating his own makeups, Chaney creates an amazing face as the withered, emaciated 100 year old Grandfather. He is unrecognizable as himself, and becomes an ancient Chinese warlord. Much later in the film he again shows his awesome capacity for pulling audiences directly into his character's suffering when Mandarin Wu is forced to execute his own daughter for not adhering to their ancient traditions. As Wu does his "duty," the anguish in his face is



painful to watch.

The releases continue with both the silent and sound versions of **THE UNHOLY THREE** (Chaney displays an equally breathtaking vocal range in the later) and **MOCKERY**, a drama of the Russian revolution in which he again completely disappears into his character, this time as a country peasant.

Each film comes with a handsome box cover that recreates its original poster art.

Hammer Films Then and Now:

VAMPIRE CIRCUS (1971, Synapse Films) and

LET ME IN (2010, Anchor Bay Entertainment)

Hammer's back! After three decades of operating as a marketing office for its back catalogue of films, the company is once again making SCARY movies.

To make the good news even tastier, Hammer's long unseen **VAMPIRE CIRCUS** makes its USA home debut, with some really nice extras.

Let's have a Hammerthon!

When **VAMPIRE CIRCUS** was released (1971 in the UK,

one year later Stateside) the company was admittedly in its waning days. After perhaps too many *Frankenstein* and *Dracula* sequels, the formula was starting to wear thin. Hammer was trying out new ideas to revive their brand. **VAMPIRE CIRCUS** was one of the best of these latter day efforts.

The setting is exactly what Hammerphiles expected: 19th century Europe. The pre-

credit sequence, while well filmed, offers nothing new. Torch bearing villagers burn down "the castle." 15 years later, as the villages slowly dies off from a mysterious plague, a circus comes to town.

The performers in the *Circus of the Night* are either vampires or their servants. They're in town to avenge the destruction of their leader, Count Mitterhouse, 15 years ago. It's in those beautifully shot circus scenes that **VAMPIRE CIRCUS** develops its own identity: the film is a visual feast. High wire performers fly through the air in slow motion, turning into bats before the audience's astonished eyes. A bald woman, clad only in a tiger body stocking, does a sensual, acrobatic dance. It's impressive stuff!

Viewers who prefer old fashioned Hammer horror won't be disappointed: there's plenty of fangs, neck biting, and a return to the castle for a battle to the death climax.

VAMPIRE CIRCUS was only a moderate hit on its initial release, and that's a shame. It's a very well done piece, filled with many wonderful moments.

Some of the disc's extras are as much fun to watch as the feature: **GALLERY OF GROTESQUERIES** is a 15 minute

documentary on the history of circus themes horror films over a 50 years period. **VISITING THE HOUSE OF HAMMER** is a fond look back at **HOUSE OF HAMMER** magazine, a UK publication that became the country's own **FAMOUS MONSTERS**. The original theatrical trailer for **VAMPIRE CIRCUS** is also included, along with a newly produced **MAKING OF** short film: participants include Dave Prowse, who appeared in several Hammer horrors before achieving immortality as Darth Vader.

With **LET ME IN**, Hammer's first theatrical release in decades, the company presents a whole new take on the vampire genre. In this American shot remake of the Swedish film **LET THE RIGHT ONE IN**, Chloe Grace Moretz is chilling and heartbreaking as a 12 year old girl who lives as one of the undead: she doesn't seem to be too sure about how old she actually is.

In a wintry New Mexico town, she befriends Owen (Kodi Smit-McPhee), the boy next door. He's bullied by other kids at school: she becomes his teacher and protector.

There's a sadness to **LET ME IN** (the title refers to vampires needing to be invited in before they can enter a home). For very different reasons, Abby and Owen are deeply, profoundly lonely. The bond they share is genuinely touching. But the film is also somewhat disturbing:

it's jarring to see a little girl brutally attack a grown man and tear his throat open! I trust that Moretz's parents will use some of her salary from the movie to pay for therapy!

The film is well made and worth seeing. Scary, superbly acted, and with an emotional depth that many horror films now lack, **LET ME IN** is a most welcome return for Hammer Horror!

Be sure to check out the new Hammer logo at the beginning of the film: it honors the company's rich cinematic history.

Musical Shadows: SONGS FROM THE DARK SHADOWS A Gothic Musical by David Leinweber

DARK SHADOWS' star is on the rise: the audio dramas are a rousing success, and Tim Burton's big screen film, starring Oscar nominees Johnny Depp and Jackie Earle Haley (with Hollywood heavyweights Michelle Pfeiffer and Helena Bonham Carter in talks for key roles) commences shooting on April 11, 2011.

The **DARK SHADOWS** parade continues, Atlanta Georgia based singer/songwriter David Leinweber, a folk artist whose work recalls the styling of musical legends Pete Seeger, Gordon Lightfoot and others, offers this lovely CD, featuring 23 cuts inspired by the legendary TV show, plus one bonus track: Poe's Annabel Lee performed in song—this track in



Songs from the DARK SHADOWS A Gothic Musical By David Levinweber

particular is stunning.

Leinweber reports that the CD is a preview for a proposed **DARK SHADOWS** stage musical, an idea that the late Dan Curtis, who created **SHADOWS**, toyed with around 10 years ago. If such a project ever comes to pass, this reviewer wouldn't want anyone other than Leinweber composing the score.

SONGS FROM THE DARK SHADOWS is lovely: simple, romantic, haunting, somewhat spooky, just like the TV show that inspired it. The composer performs all the songs: the sad longing in his voice will remind devotees of Jonathan's Frid's stunning performance as the lonely vampire Barnabas; think of Gordon Lightfoot's voice when he sang the tragic "The Wreck of the Edmond Fitzgerald," or the ghostly voice of the great Leonard Cohen, and you'll get a good idea of what the very talented Leinweber brings to the table.

Barnabas of course, wasn't **DS'** only tragic character. Track 7, "Little Sarah," effectively captures the "spirit" of Sarah Collins, Collinwood's resident little girl ghost, searching for her family after nearly 200 years. Track 13, "Eyes of Angelique," begins with a lovely violin strain that harkens back to the character's origins in the 17th century. The song tells us what we already knew: that beneath all her rage and hate: all the witch wanted was to be loved.

The CD is a welcome respite from the over produced techno music of today. In addition to violin, it features the artist's own fingers strumming his folk guitar, or tinkling on his piano. It's music you can relax to.

Leinweber reports that one song, "Daphne," attracted the attention of Kate Jackson, the actress who played Daphne Harridge during **DS'** final year. "Her encouraging words helped inspire me to finish the project," he said in a letter to your Scary Reviewer.

SONGS FROM THE DARK SHADOWS A Gothic Musical is one of the loveliest and most heartfelt tributes to the scary soap opera that any fan could hope for.

It can be ordered from www.CDBaby.com, or from Leinweber's personal website: www.DavidLeinweber.com.

FROZEN (2010)

(93 minutes, Anchor Bay Entertainment)

A chiller if ever there was one. Three obnoxious, self entitled teenagers find themselves trapped high above the ground in a ski lift. At night. During a blizzard. And the ski lodge is deserted.

This genuinely frightening film details their failed attempts to escape as death inches closer and closer.

The three of them in the chair comprises around 80% of the film, with our anti-heroes being the only characters seen for

most of that time. It's anything but dull.

Writer/director Adam Green wisely gives his film heart. After they become trapped, we spend a little time with these ill fated kids. We get to know who they really are as they sadly realize that they're in a situation of their own making. We see that they genuinely care about each other. Their attempts at escaping become a tragedy of errors that builds to a terrifying conclusion.

FROZEN isn't "torture porn." It's not a slice and dice movie in the **SAW** mode. When Dan (Kevin Zegers) meets his horrifying, grisly demise, Green wisely cuts away from his death. While we hear his screams of anguish off camera, we see the heartbreak in the faces of the girl friend and best friend (Emma Bell, Shawn Ashmore) the ill fated young man leaves behind. The scene simultaneously frightens and induces tears.

FROZEN is an exceptionally well crafted film. Scary and suspenseful, it offers an emotional depth that few films of this type are capable of presenting.

Scare-reviews continues on the next page...



SCARY Reading:

THE COMPLETE CAREER INGRID PITT, Queen of Horror

by Robert Michael "Bobb" Cotter

Foreword by Ingrid Pitt

(McFarland Publishing)

This beautifully bound hardcover book, published at about the time the Hammer icon passed away, now stands as a lasting tribute to a renaissance woman who more than made her mark on horror film history.

Pitt (1937-2010) lived quite a colorful life, one that began immersed in tragedy. The Polish born beauty found herself interred in a Nazi concentration camp as a young girl. But she survived.

Cotter's lovely career biography covers everything she did in the years that followed: acting on film, TV, the stage, and writing. Every single performance Pitt gave, every filmed production she was in, is analyzed, with the beauty herself offering commentary and personal memories. This begins with her work in a Spanish chiller called **SOUND OF HORROR**, continues on to a showy role in the Clint Eastwood action film **WHERE EAGLES DARE** (which should have brought about mainstream stardom but didn't), her horror roles, and includes her guest appearances on various British TV series, and the smaller film roles that came her way in the 80s.

We'd often heard about Pitt's second



career as a novelist. Her books, some long out of print, are also put under a microscope. It might surprise many to learn that she authored a book loosely based on the life of Eva Peron, the real life First Lady of Argentina whose tumultuous history served as the basis of the musical *Evita*.

Ingrid Pitt lived life to its fullest and greatly enjoyed everything she did. She embraced her horror films, and was immensely proud of the now classic **THE VAMPIRE LOVERS** (1970). She was an icon who'll be greatly missed. Cotter's book, with its wealth of information and many photographs, gives us a far greater understanding of how accomplished a person she was.

Farewell, Ingrid. Safe journey.





DESTINY VAMPIRE MERMAID is
TM & ©2011 by Dennis Drutens



DESTINY —THE VAMPIRE MERMAID IN *Crossing Destiny:*

Destiny Meets the James Foundation

Part 5

by Mike E. Pringle

"I was about six years ago, I was enjoying a lunar eclipse from the highest balcony of my lighthouse. Then, right at the climax, I heard a loud splash behind me. But, it was too dark to make out what caused it. I figured it was a whale, a dolphin or some other sea creature. Once the eclipse was over, I went inside."

But about a half hour later I heard other sounds from the lower levels of my home. Then I heard footsteps staggering away from the lighthouse. I flew down to intercept the stranger. It was a woman who was badly hurt. The second I touched her, she collapsed. I eased her to the ground and I tried to talk to her, but she was speaking in a language I'd never heard before. Every fourth or fifth word sounded like English."

Ky-ta briefly interrupts Destiny with an explanation. "Her translator must have been damaged."

Destiny resumes her story. "All I know is this, in the end she said one thing clearly, 'Don't let him have it!' Then she shoved a bracelet into my hands and died. She decomposed before my eyes. And the answers to all my questions disappeared as her ashes blew away in the ocean wind."

Ky-ta now takes the floor. "She was definitely a Lofoorian agent." All attention is now on Ky-ta. "During missions, they are trained, if captured, to ingest a chemical that will not only end their life, but also destroy their remains. She must have been protecting something big. Most Lofoorians are too cowardly to go through with that ritual."

"Destiny, tell us about these crystals." Joseph asks. "There were ten glowing rectangular crystals," explains Destiny. "Each one was about the size of my index finger. They were all joined together like a bracelet. I separated them and hid them throughout the lighthouse."

"I'm betting that they're tearing the place apart, looking for those crystals right now," says Joseph.

"Well, I know they won't find one of them because I hid it under the ocean's depths" confesses Destiny.

Cassie enters the conversation. "My sister and Jov'n are still there, we need to get going and find out what's going on."

Then the communication signal sounds over the intercom to announce an incoming message. The group starts for the computer room to receive the message, which, no doubt, is coming in from Destiny's lighthouse.

Ky-ta looks at Destiny. "We want you there as well. Do you need help?"

Destiny responds. "Not at all. Conjure!" With that Destiny

morphs back into her human form. Complete with cloak, dress and black strappy Stilettos. She stands on her own two feet and follows the others to the computer room.

Cassie enters the computer room first and sits in front of the large communications monitor. Once she initiates the link, Jess and Jov'n appear on the screen.

Jesse sees Destiny in the background and speaks up. "What's she doing there?"

Joseph immediately answers. "She's cool. Are you two all right?"

Jesse answers. "I've been better. Jov'n and I examined the device. It had some residual power left. Well, I accidentally activated it for a few seconds. That was enough time for me to lose all motor function in my hands. And Jov'n was totally immobilized."

Cassie is very concerned by this news. "Are you okay now?"

Jesse turns to her sister. "Yes, but whatever this thing is, it isn't android or cyborg friendly. Now here's the bad news. This place is filling up with strange characters. These creeps are ripping the place apart looking for this thing and some crystals I think."

Another message comes in so Cassie opens a second link and splits the screen. Z'mo of Marzarian Security and Interplanetary Patrol now appears on one side of the screen. Jess and Jov'n can also see Z'mo.

"Z'mo, are you on your way to Earth?" Ky-ta asks.

"Definitely. And I have information for you," says Z'mo. The group can see Z'mo typing on his keyboard. Bocar's picture appears on the screen. "You've been combating Bocar of Lofoor."

Cassie finds the unintended rhyme humorous and snickers.

Z'mo continues with his report. "He's what Earthians would refer to as a crooked businessman."

"You mean a gangster," asks Joseph.

Z'mo nods and resumes. "Yes. He was petitioning for the senior chair position on the Lofoorian High Council. There were too many dark chapters on his record for that to happen. So he needed strength, a means to take leadership by force." The picture changes to reveal a stunning Lofoorian woman.

Destiny immediately recognizes her as the woman who died on her island six years ago and indicates this fact to the rest of the group.

Z'mo continues talking. "His best scientist, who was also his wife, discovered a rare crystalline ore embedded in an asteroid. It was capable of draining energy from any power device. She designed this machine to control the effects of the substance." A picture of the device appears on the screen, along with its

internal stats and plans.

"That's it! We have it right her Z'mo!" Jesse exclaims.

Z'mo gives Jesse a nod of approval and continues. "Good work Jesse! Now imagine something that can remove energy from anything—from a simple sidearm to an entire city. Once Bocar's wife realized what he wanted to do with her discovery, she refused to build anymore of the devices. She ended up taking the prototype and fleeing Lofoor. She was never heard from again."

Ky-ta and Joseph look at Destiny.

"Not long after, Bocar went to earth to search for the device. During his time on Earth he took control of a company so that he could quickly build more weapons." Z'mo adds.

Then Joseph and Ky-ta stand on either side of Cassie. "Cassie, blow up the picture of those plans." Joseph asks.

Cassie complies and magnifies the picture's size. Joseph and Ky-ta study the plans for a moment. Then Joseph turns to Ky-ta while pointing to a spot on this image. "Is that what I think it is?"

Ky-ta smiles and looks away from the plans to Joseph. "I think you're right!" She then speaks to the monitor, "Jov'n, can you see the wiring on the lower left? The four multicolored strands?"

Jov'n studies the spot carefully and responds. "Yes."

"Excellent." Says Ky-ta. "Z'mo, how soon can you get to earth?"

Z'mo looks over to his helmsman for an ETA. The helmsman signals to Z'mo, and he relays the answer. "Thirty-five earth minutes Ky-ta."

Joseph and Ky-ta nod at each other.

Joseph speaks to Jov'n ad Jesse. "Jov'n, we want you to cut those four wires in EXACTLY fifteen minutes. Jesse you pass that ball of had news to the thugs. Keep your distance Jov'n, but please keep a sharp eye on Jesse. Do you both understand?"

Jesse and Jov'n answer simultaneously. "Yes!"

Joseph fades the monitor. "Great! Z'mo, see you in thirty-five. Team, see you in fifteen."

Ky-ta approaches Destiny. "Can you get us the other crystal?"

Destiny quickly responds. "It will only take a few minutes for me to retrieve it."

None of them notices that Cygni has disappeared. But she returns dressed in her Z'dorian school uniform. She now uses the outfit when she participated in JF missions. "I want to go this time!" Cygni demands.

Joseph and Ky-ta consent, but Ky-ta says, "Fine Cygni, but you stay in the car until it's safe." Then she continues to the others, "Cassie, Izu, I need you two to stay here. Destiny, let's talk some more."

Bocar and his Lieutenant are standing outside Destiny's lighthouse. There are Lofoorians everywhere, combing the island and Destiny's home for the crystals and the device. A Lofoorian approaches Bocar and gives him two crystals. "Here are two more." He says.

The Lieutenant then states the obvious. "That makes nine crystals, but still no converter."

Annoyed, Bocar draws his weapon and points it at the man. "Where is it?"

The Lieutenant looks at him in alarm, "I don't know sir!"

Just then Jesse cautiously approaches the madman holding his precious converter. Jesse is no longer wearing her JF insignia jacket. "Is this what you're looking for?"

The Lieutenant is quick to snatch the device from Jesse's hands to present it to Bocar. But Bocar focuses his attention on Jesse. "Who are you?" he sneers.

Jesse calmly answers his question, "Me, oh I'm nobody. I was just visiting the beach when I tripped over that thing. It looked kind of important, so I held onto it just in case someone came looking for it. And here you are!"

Bocar looks Jesse up and down. She isn't dressed for a day at the beach. He decides she's faking and points his weapon at Jesse. "Where is the tenth crystal?"

Jesse is a little startled by Bocar's fury, but she's dealt with crazy people before. "I don't know. I see two in your hand. Isn't that enough for you?"

Bocar asks again, this time shouting at the top of his lungs "WHERE IS THE TENTH CRYSTAL?"

Joseph and Ky-ta arrive on the scene. "Apparently you're a little hard of hearing. She said she doesn't have it!" says Joseph.

Bocar and the Lieutenant turn quickly to see Joseph and Ky-ta standing behind them. Joseph has the last crystal and taunts Bocar with it, "Now let her go and you can have your stupid crystal!"

Bocar, sensing a trick, keeps his gun aimed at Jesse. He notices Ky-ta armed and ready to shoot.

Again Joseph addresses Bocar. "Put yours away or I'm going to smash this thing so had you'll need tweezers to pick up all the splinters!"

At this threat, Bocar cooperates. He lowers his weapon and Jesse walks to Ky-ta. They walk away together down the beach. "You must be Joseph James!" says Bocar.

Joseph snaps right back. "And you must be the scum sucking sewer crawler who caused all this crap in the first place! Mr. Bocar I presume."

As soon as Jesse and Ky-ta are safely inside the car with Jov'n, Joseph fires the crystal at Bocar like a Frisbee. Bocar manages to catch it, and immediately puts all the crystals into the device, causing it to come to life. Every electronic device within close range stops functioning. Energy weapons, lights, cell phones even digital watches go dead. The car's hull keeps Jov'n and Jesse fully operational this time around.

Joseph makes a calling gesture with his hand, and summons an Ast'rian war machine known as "The Brute." The Ast'rian walking into view and stands next to Joseph. The Brute is a ten-foot tall, spike-covered monster of a robot, having enough strength and firepower to level five tanks. Ast'rians are warrior robots that run on energy, but the Brute is totally unaffected by the device.

"Bocar, I'd like you to meet The James Foundation's newest member." Says Joseph.

The Ast'rian enters attack mode and stomps toward Bocar. Bocar aims the device at the Ast'rian, but it continues to advance. Bocar sets the device on full power. Still nothing happens. Eventually the device overloads, becoming so hot that it burns Bocar's hands, sparks and then implodes. He drops the device and it lands in the sand.

The other Lofoorians gasp at what has just transpired, and then drawn their now useless weapons to prepare for battle. In seconds, however, they are overcome by Marzanian Officers



who have just arrived on the scene.

Jesse, Jov'n, Cygni and Ky-ta run to Joseph's side. "We cut the coolant control just like you asked," Jesse tells Joseph. Joseph puts his arm around her. He's very proud of his young teammate. The Marzanians then start arresting the stunned Loforians. Bocar tries to crawl away, but the Brute stops him.

Then the Ast'ricion does something unusual. It speaks. "Cotjure!"

The Ast'ricion reveals itself to be Destiny, explaining why the power draining effect of the device failed to work. She grabs Bocar by the hair and bends his neck back. Destiny is about to strike. "You caused all of us nothing but grief! Now's it's your turn to suffer!"

Suddenly, Cygni immerhes from the wall of adults and runs to Destiny. "Stop! You don't have to kill him!" Destiny is totally vamped and eager to put an end to Bocar. "You know why I have to!" she shouts.

"But he's not all bad. If it wasn't for him, we never would have met," Cygni pleads.

Destiny pauses and slowly her face returns to normal. She throws Bocar to the ground like a dead rat. Cygni walks over to Destiny, puts her arm around Destiny's waist and leads her away from Bocar. Z'mo attempts to arrest Bocar, but he starts to fight Z'mo. Destiny spins around and back-hands Bocar in the face, knocking him out cold. Z'mo then teleports Bocar to his ship with no further resistance.

Z'mo checks the device for heat and, seeing that it is cooled down, he picks it up. "What should we do with this thing?" he asks his Earth allies.

The James Foundation members all look at each other. Then Cygni makes a suggestion. "Let Miss Destiny decide. It was left on her property. So technically it belongs to her."

Destiny holds out her hands to receive the device. The second it's in her hands, Destiny focuses her energy into the mechanism. The machine quickly heats, begins to glow and then finally disintegrates into sparking ash.

"I can live with that," says Joseph while holding back a fit of laughter.

A few hours later Destiny sits with Cygni in her favorite room of the lighthouse. They have been talking since Cygni stopped Destiny from finishing off Bocar. Destiny tells Cygni about many of her adventures. "Once I saved a creature by impersonating it. People were hunting her so I helped her fake her death."

Cygni is curious over the details. "Did you save her?" Destiny answers. "Yes! She had a nest to protect, and was very grateful for my help."

Joseph walking into the room. "Cygni, it's time to go."



Cygni hugs Destiny 'good-bye' and walks down the spiral staircase.

Joseph now addresses Destiny. "Well, we cleaned the place up. Again, all I can offer you are two things, my most sincere apology and a promise that my people and I will never bother you again."

Destiny turns away from Joseph. "I can't accept that!" Joseph responds. "Fine, then we'll go now."

Destiny turns to stop Joseph, "I accept your apology, but I don't want you to disappear from my life. Besides, your kid gave me this." Destiny holds out a JF insignia pin. Then she takes Joseph's arm and walks him to the balcony. "This ended well. It's always great to meet good people."

The JF car appears by the ledge. Destiny helps Joseph aboard and stands next to the railing as the car flies away. Joseph honks a 'good-bye' and the car disappears from view.

Destiny smiles, and takes in the morning sun.

THE BEGINNING!

Did you enjoy "CROSSING DESTINY" by Mike E. Pringle? Be sure to visit the official UFAC website at www.ufac355.com. Mike represents Ikuzo Studios and Who Survives Productions. They have plans to shoot a new DESTINY—THE VAMPIRE MERMAID TV series along with their UFAC series. If you would like to see that happen be sure to let Mike, Debbie D and SCARY MONSTERS MAGAZINE know. Show your support for new independent productions.

UFAC® was created by Mike E. Pringle. The Ast'ricion Brute was designed by Billy Reiter. "CROSSING DESTINY" was written by Mike E. Pringle and edited by Evelyn Voura. The story is based on the character DESTINY—THE VAMPIRE MERMAID created by Ronn Foss and Dennis Druktenis.

SCARE-NEWS

The Real Issue 78 SCARE-NEWS

THIS ISSUE BROUGHT TO YOU IN THE WONOROUS GLORY OF CREEP-O-VISION*. IT IS GUARANTEED TO MAKE YOUR SKIN CRAWL OR I'LL MAKE YOU EAT A BUG.

by Dr. Johnny Scareschok

Greetings, humble readers, it is with deep regret that I inform you of a tragedy. I had hoped to be able to give each of you one million dollars as a gift for reading my column. Alas, I did not win that \$200 million lottery so I must apologize to both of you for not being able to surprise you with the cash.

Due to illness and other nonsequiturs, I mixed up the DEADLINES for the various issues of SCARY MONSTERS. I actually sent this issue's SCARE-NEWS to my editor before the yearbook, SCARE-NEWS. To make up for the error, you are getting a bigger, bolder SCARE-NEWS for this issue.

Who is Dr. JOHNNY SCARESCHOK?

He's a faker and a cheat, a mean Grinch imitator and lost spirit looking for order in a mixed up world while leaving a carbon footprint big enough to see from the moon and an avid night stalker.

A NOTE TO OUR WRITERS

Those of you who write for SCARY MONSTERS may be glad to hear that you are doing a wonderful job. It does my heart proud when people come up to me at shows and praise your works. Of course I encourage them to write letters so that you will know personally, but be assured you have fans in the real world.

MOVIES AND TV

Independent filmmaker Warren Disbrow has informed me that HATES HAUNTED SLAY RIDE is finished and available on DVD. Warren created the character Hate a few years back for another feature and the character has simply grown in popularity.

The SyFy Channel has been busy. The channel rescued MERLIN from cancellation, and the series is a lot of fun. Of course die hard King Arthur fans don't like it. If you don't take it too seriously it is very entertaining. On the other hand the American version of BEING HUMAN fails to make the grade. The British series is a lot of fun filled with some good acting and interesting action. The American version just cannot compare.

I missed this season's EUREKA because they started the series later than usual so I do not know how it fared compared to other seasons.

I don't expect THE CAPE to be around long. I find it to be mindless entertaining comic book come to life stuff. I do enjoy

it. It sort of reminds me of Roger Corman's BLACK SCORPION series of a few years back.

V has returned to TV but who cares? Really, I am tired of it.

THE WALKING DEAD has been receiving a lot of flak from regular readers of the comic book series. The show has deviated away from the comic book and is exploring new territory. I think this is good simply because the writer of the comic book is also the writer of the series. He has room to go where he couldn't in the comic book so he is taking advantage of it.

The SyFy Channel has now produced over two hundred movies. Most of them are bad yet you can't resist watching them. Each movie costs about two million dollars but has the look of a thousand dollar budget. Most movies feature seven or eight people most of whom get killed in horrible ways until only the hero and perhaps his girlfriend survive. Is this what it's all about now? Some crummy formula instead of good storytelling?

Everyone is gaga over the Johnny Depp DARK SHADOWS movie. Filming starts this spring. There is supposed to be some awesome merchandising behind the project. But I have to warn you not to get your hopes up. This will be a Tim Burton film. I remember all the excitement when he was doing PLANET OF THE APES and the sudden disappointment that followed its release. Just be prepared in case this movie goes awry.

There is a lot to talk about in movies that is why I usually save this for the yearbook. I goofed so read on.

The big news is that THOR, based on the Marvel Comics character, will hit the movie theaters on May 6 just in time for FREE COMIC BOOK DAY which is May 7th.

PRIEST, based on the gritty comic book series, will debut in 3-DUH on May 13. Think of it as a vampire western.

PIRATES OF THE CARIBBEAN 4 debuts on May 20. Look for a new heartthrob to replace Orlando Bloom and, yes, there will be a fifth movie.

GREEN LANTERN will hit the screens on June 17 to kick off the summer viewing. There are a lot of hopes for this movie and it may be a big blockbuster like THOR and CAPTAIN AMERICA are expected to be for the year.

CARS 2, the sequel to the Disney classic, will debut June 24.

RISE OF THE APES, the unofficial origin of the PLANET OF THE APES universe, will debut June 24 as well. This



movie has undergone a lot of changes from its humble origins and only time will tell if it has been worthwhile.

TRANSFORMERS 3 will be out July 1. Part of this film was shot in Chicago last summer so fans of the city may get a kick out of seeing what gets destroyed.

HARRY POTTER the final chapter will be released on July 15. I am kind of sad to see this one go. I enjoyed the books and the movies. It'll be tough to say goodbye. The cool thing, though, will be taking a day to sit and watch the entire series in your own home.

CAPTAIN AMERICA THE FIRST AVENGER will debut July 22. This movie stars Chris Evans as Cap. Chris played the Human Torch in the **FANTASTIC FOUR** movies. Playing the Red Skull will be Hugo Weaving who was the inspector in **THE WOLF MAN** and Elrond in the **LORD OF THE RINGS** movies.

COWBOYS AND ALIENS comes out July 29 and stars Daniel Craig and Harrison Ford. I love the title.

The **FRIGHT NIGHT** remake will hit theaters August 19, 2011. It stars Colin Farrell as the vampire, Anton Yelchin (young Kirk in **STAR TREK, TERMINATOR SALVATION**) and Dr. Who's David Tennant also star. The movie does deviate from the original quite a bit. Chris Sarandon, the vampire from the original, will have a cameo in this movie. It sounds like fun.

Also coming out this year will be **NIGHT OF THE LIVING DEAD ORIGINS** in 3-DUH. I am not too excited about this one. It takes place in New York City at the time of the original outbreak. Bill Moseley and Tony Todd reprise their roles from the 1990 remake as voices only. The director is using a new technique that will allow him to insert animated zombies anywhere he feels like it without actually having to film them on a set. I hate fast moving zombies and animated zombies.

Filming as we speak are three Marvel films: **THE AVENGERS** starring a big named cast directed by Joss Whedon, Hugh Jackman in **THE WOLVERINE**, and Andrew Garfield as Peter Parker in **SPIDERMAN**. The last two heroes will not be in **THE AVENGERS**. They weren't original Avengers anyway. All three films are scheduled for release in 2012.

ROGER RABBIT 2 is filming. The animation technique will be the same as used in **THE POLAR EXPRESS** and **BEOWULF**—both films I refuse to watch because I do not like the look of the film in that technique. The movie is scheduled for a Christmas release.

GODZILLA 3-DUH is going back to its roots with the original King of the Monsters. He fights a secret enemy, and the script is by David Callahan who did **THE EXPENDABLES** and **DOOM**.

Ivan Reitman recently told the press that Bill Murray has yet to read the script for **GHOSTBUSTERS 3**. Bill is not keen on coming back but won't officially say that. The film is generated to introduce a new generation of ghost busters (obviously for sequel purposes).

Last time I mentioned how **THE HOBBIT** may not get made. To date Martin Freeman (Tim of the British version of **THE OFFICE**) is signed to play Bilbo Baggins. Hugo Weaving is back as Elrond. Cate Blanchett has signed to reprise her role as Galadriel. Ian McKellan will be back as Gandalf. It all sounds pretty good.

The problem is that unions are fighting with Peter Jackson. I

guess some may want more money because the original trilogy earned so many hundreds of millions and the other people behind the scenes didn't make much at all. The entire production may have to move out of New Zealand entirely.

The third Batman movie called **THE DARK KNIGHT RISES**. Rumor has it that the film was based on the mini-series later turned graphic novel called **PREY**. The series was part of the long running comic book **LEGENDS OF THE DARK KNIGHT**. The graphic novel was selling for over \$100 on ebay and the single issues were fetching \$20 or more.

Well, it was recently announced that Anne Hathaway would play Catwoman and that Batman would confront Bane. Neither character was in **PREY**.

British actor Henry Cavill, a relative unknown, is slated to play Superman in the new movie. The film is expected to be ready for Christmas 2012.

James Cameron recently stated that **AVATAR** sequels will be out in 2014 and 2015. I still haven't seen this movie all the way through.

After announcing a **CLOVERFIELD** sequel in 2009, J. J. Abrams has not commented anymore on the development of the project. The movie was a big money maker for being released in January. We'll have to wait for more news.

SAW ended its run with a big 3-DUH finale last fall. If you think that's the end then think again. Right now the story is done and complete, but when the producers are looking for a way to score some quick cash you can bet we'll see **SAW THE RETURN, SAW THE SEQUEL, SAW BACK TO THE BEGINNING, SAW THE REVENGE** etc.

I am still not a fan of 3-D or 3-DUH. Now I have found that many people have a problem with it. One in four people have difficulty in watching a 3-D movie. It causes headaches and other vision problems. I simply don't like it.

CRISWELL SPEAKS

You know the story. I bought an old dorned top radio at a yard sale. I plugged it in to see if it worked and was immediately assaulted with words from the Beyond.

Those words came from the great Criswell, friend to Ed Wood, and prognosticator of the future. During his lifetime Criswell's claim to fame was that none of his predictions ever came true (he was a regular on the **TONIGHT SHOW** with Johnny Carson). Now, years after his untimely death, Criswell is still predicting and those predictions are more accurate than ever.

Because this column was due for the yearbook, I have removed the predictions that have already come true. Don't fret. Here are some more.

"I, Criswell, predict that in this year of 2011, people will die who have never died before. They shall be of all races, ages, and ethnicities for Death does not discriminate.

"Weather shall be a dominating force in the year 2011. It shall be a source of worry to millions. It shall affect people, their homes, and the world's food production. As a result, prices shall rise and people shall become bitter.

"I see in the world of sports another major upset and new heroes rising to the challenge of past performers. New icons shall arise and have their images emblazoned upon small pieces of cardboard.

"And on a small island I see a royal wedding where a couple shall be happily married. Yet, before this wedding takes place a secret shall be revealed.

"President Obama shall be re-elected, but not until 2012. Those waiting for it to happen in 2011 shall be saddened.

"Hollywood shall cater to the uneducated masses by producing lower quality movies with bigger budgets than ever. The public will be stupefied by special effects and lack of plot and minor acting skills and an Academy Award category will be created for the most preposterous film.

"People will continue to become stupid and believe what is told to them rather than finding out the facts for themselves. They will be one step closer to becoming sheep. Yet, that is not bad news for once they become sheep they will provide an excellent source of wool and food for the rich.

"Terrorist will become a word to describe anyone who plays a prank or practical joke. The world will lose its sense of humor. And when that happens we shall all be doomed."

HAPPY DERMAN'S LAMENT

Baby Boomers saw their world get a little smaller in recent months with the death of Hammer star Ingrid Pitt and fitness guru Jack LaLanne (97 years old!!) but another figure passed away almost unnoticed by most fans: Verne Langdon.

Verne was an odd fellow and an interesting one. He worked at the Universal Studios make-up show, worked with Don Post making masks, and did those awesome record albums found in the back of the early FAMOUS MONSTERS magazines. He was the vampire at the harpsichord. He produced AN EVENING WITH BORIS KARLOFF. He did a lot of wonderful things.

Near the end I think he started to feel unappreciated. Although he said wonderful things about Forry Ackerman in Deb Painter's wonderful biography, he led the Forry bashing with Jim Warren at the first MONSTERPALOOZA three years ago. He wanted those in attendance to know what he had done that Forry got credit for while he stood in the shadows. He wanted his time in the spotlight, but he wanted it on his terms.

I wanted to interview him. Others wanted to interview him. His response was to ask how much we were willing to pay him for the interview. When he got no takers he claimed he was writing his own book. It looks like we'll never get to read it.

I liked Verne. I met him at MONSTERPALOOZA and he immediately mistook me for producer Kevin Burns. Verne was very nice to me, but he did think I was someone else.

Verne had a different approach to fandom than Forry Ackerman, Bob Burns, or Zachery. He acted as if we owed him something. In a way we did, but he wouldn't bend enough so we could honor him. Had he let me or someone else tell his story I think then that fans would have realized that and would have flocked to him, but Verne didn't see it that way. That's too bad, because I think Verne would have been pleased in the long run.

Now, like Happy Derman of THE MUNSTERS, his work will be mostly forgotten. Fans may not know you, Verne, but I will not forget you. (Verne Langdon did appear on the cover of CULT MOVIES #40 along with an interview inside and the recently released CULT

MOVIES TV DVD features a Verne Langdon episode. I do agree it would have been nice to see more coverage than just the above mentioned ones from around 1999 or so. Search out the above mentioned items. -D.J.D.)

LAST HURRAH FOR THE PEZ WAR

After several years of writing and begging PEZ to reproduce the Universal Monsters PEZ of the 1960s and asking you to do the same, I am giving up. It is simply too time consuming and I have other irons in the fire. Here is the PEZ address if you wish to continue.

PEZ Candy Inc., 35 Prindle Hill Rd., Orange, CT 06477-3636, #800-243-6087

THE SINGULARITY EFFECT OR IS IT REALLY ABOUT HAIR?

A word is coming into regular usage lately and that word is "singularity." It refers to the day when the machine becomes greater than man. Scientists predict it can happen anytime within the next twenty to one hundred years.

Already scientists are studying what to do when this happens. The singularity is basically when machines take over and rule us. Do we fight them and take back the world? Or do we become one with them? Many scientists are suggesting that we merge. That means we may have chips implanted in our brains, machine parts replacing worn out body parts, and more. Is this a good thing? You'll have to wait and see.

In the meantime scientists have determined what causes baldness. Now they predict that baldness will be a thing of the past within six years. I keep wondering whether I should let my hair come back or stay the stately man I am. Maybe I will send it in for a vote?

DNA has been recovered from a woolly mammoth. Scientists report that within six to ten years they can have woolly mammoths cloned and brought back to the world. The future past tense is NOW!

HORROR HOST NEWS

First I want to extend a special claw out to John Robinson. John is a Dr. Shock fan. He probably exceeds me in Shocky Doc fanaticism. John did what I could not do. He completed a Dr. Shock playlist. He was able to

record the date and time of every movie Dr. Shock ever showed during his time on television. The playlist is also annotated with tidbits about Dr. Shock that were learned along the way. This is an awesome achievement and I want to thank John publicly for his tireless endeavors!

Wolfman Mac, if you're still out there, listen up. Every Saturday night I get to enjoy your antics on the RTV affiliate out of Johnstown Pennsylvania. However, they are rerunning your movies for the third time now. Can you send them some new ones or renegotiate your deal? It's not you. It's those movies.

Zachery called me on New Years Day after Penn State lost the bowl game. He was very sympathetic. Zach likes Joe Paterno because at eighty some years old the football coach is still a worthy



opponent to most coaches in the college leagues. Zach was not happy with all the snow that had been dumped on New York. (Mike Gilks just told me last week [week of 2/14/2011] that Zach finally got his car unburied out of the snow in the street in front of his apartment. So, Zach was finally happy. —D.J.D.) The city got another foot or so shortly after our conversation and then another foot a few weeks after that. We've been lucky here in Central PA with only two inches per snowstorm while New York has been buried.

THE SCARESHOCK MONSTER CHANNEL

I thought of it so I get to name it, but you can name it what you want. Each and every one of us has his or her own monster channel. That's right. Any movie, any cartoon, or any TV show that you want to watch is well within your grasp.

I got tired of hearing about all these monster channels coming soon. Even if one materialized I doubt that it would carry much of what I wanted to see.

I realized that I had enough DVDs of television shows, cartoons, and monster and science fiction movies that I could make up a chart and plan my own monster channel. Need a horror host? There are plenty of DVDs out there featuring many of today's horror hosts so you can alternate a horror host night and have a different horror hosted movie each week.

You have the power. Make it so!

THE END OR THE BEGINNING OF MONSTER MAGAZINES AS WE KNOW THEM

This news came to me in kind of an odd way. I got it from a person on the inside who thought it was a genius idea. I guess that person forgot I write for other monster magazines.

FAMOUS MONSTERS is jumping up their output. This is not a bad thing in and of itself. But what bothers me is they are planning to flood the market with FM magazines. You'll get the regular title with multiple covers, then there is going to be the subset of magazines that began with issue 70 and run for ten issues. And now another FAMOUS MONSTERS magazine is coming out. Here is some info from the original press release:

May 2011 will see the debut of FM Underground, a bimonthly dark carnival in magazine form that will offer a fun, irreverent take on the horror genre and its staggering pop culture influence.



"This new magazine will feature a more 'in your face' approach to horror," says Famous Monsters publisher Philip Kim. "FM Underground will bring all the best artwork and writing that readers have come to expect from Famous Monsters and take you beyond film and for a visceral experience with a razor's edge tone, and a so-close-you-might-get-smacked look at horror,

comics, music, video games, and more."

I think the monster world can afford to have more than one monster magazine in it. Pushing FAMOUS MONSTERS into my face like this is a big turn off to me though. (As I'm putting John's SCARE-NEWS in the issue; the new yet old look FAMOUS MONSTERS #70 is shipping this week and I should have copies by the end of the week. I'm especially looking forward to the retro FM #70 but not sure what to make of the FAMOUS MONSTER UNDERGROUND title. —D.J.D.)

COLLECTIBLE AND THINGS

How are you doing with your monster collection? Is it growing? Or are you being careful to just collect those items that mean the most to you? I am at the stage now where it is time to downsize. At one time I thought it was cool just to have a lot of stuff, but then I wanted to display it and found out that a lot of my collection remained in boxes. Danny Roebuck discovered this too. Plus a lot of time gets devoted to a collection and when you have a lot of stuff you must give it more time. So now may be the time to downsize.

You see, the public is becoming more aware of collecting. With shows like AMERICAN PICKERS, PAWN STARS, AUCTION KINGS, AUCTION HUNTERS, STORAGE WARS, and so many other collecting shows out there, the public is becoming more aware. This is good if you want to sell your collectibles but bad if you want to start a collection.

I go to a lot of auctions and I have noticed they are becoming more crowded. Items that once sold for pennies are selling for a lot of money with no sensible explanation. You wouldn't know the economy was bad when you see how much people will spend on a collectible.

And more goodies are coming out. Moebius Models is going full steam reproducing quality kits like the recently released CREATURE from the MONSTERS OF THE MOVIES series. Amok Time is offering some awesome goodies, and Sideshow is continuing its quality of excellence in fantasy collectibles. Seriously, it is a great time to be a collector!

Noted collectibles expert Harry Rinker has a rule which states that in the first thirty years of a collectible's life, the value is speculative. Prices could vary from one end of the country to the next, but after thirty years the price for an object is about the same wherever you go.

Well, anything from 1980 on back fits the rule. Most vintage monster items now have a standard price across the country. The only exception to Rinker's Rule has been what happens on ebay.

When an item is placed in an auction setting like ebay the price may go higher or lower than what is the norm depending on who is bidding. I have often found that new people coming into the hobby are willing to pay more for an item than someone who has been collecting for a number of years.

The 1980s is now the decade to watch. Prices of collectibles made during that time are beginning to stabilize.

Interestingly enough, a major publisher of price guides has called it quits. Several reasons were given for this decision. The first is that ebay defies the price guides regularly. While I always used guides as a reference material I know many people held them as gospel. More people will flock to ebay and search under the completed auctions listings to figure out an average price for an item. The second reason is that some collecting categories are no longer valid. How many people do you know

collect fountain pens? Match hooks? Calling cards?

It's always a good idea to be familiar with what you have so that you don't get ripped off. That is the value and curse of the flood of collectibles shows on TV. People are now realizing that some of their belongings have value but too often they believe that even their damaged items are worthy of the high end of the grading stick when it comes to that value.

And in case you missed it, you can probably find one on eBay at a reasonable price. I am talking about the KING KONG Hallmark ornament. This was an unsung beauty that most people ignored. You got a sculpt of the original KING KONG! A lot of people more familiar with the Peter Jackson version ignored this guy, and that was their loss. Don't you be lost. Grab one while they are still cheap.

THE NEW DRACULA RING

I mentioned this a few issues ago. A company has made an exact prop replica of the Bela Lugosi Dracula ring. It has finally hit the market.

The ring comes in two editions. One is an affordable base metal prop while the other is a special precious metal and stone limited edition replica. You need to know how to tell them apart because I know someone will be generous enough to pass the cheaper one off as a rare one.

Both look very much like the replica sold by Forry Ackerman a decade or so ago. That ring currently has been selling for close to three hundred dollars. It comes in small wooden coffin. The new ones come in two ways. The cheaper one looks like sterling silver. The "stone" is a bright red. This copy comes in a plastic glass-paned box with a Dracula image on a card enclosed with the box. The expensive one comes in a similar glass box but it is enclosed in a larger cardboard box that resembles a crate. The ring is stamped .925 inside opposite the precious stone. The number .925 is the European stamp indicating that the metal is sterling silver. International law requires that silver must be .925 pure to qualify as sterling and each sterling piece must be stamped either .925 or sterling. The stone is brownish red. It also comes with a hand-numbered certificate. So do not be fooled when buying what you think may be the rarer of the rings.

COMIC BOOKS

Comic books have come a long way in a short time. Just look at the list of movies coming out for the next two years. They rose in popularity during the late 1980s and early 1990s only to almost become extinct by 1994. Now they are back better than ever!



The "Elite" version package of the Dracula ring.

The success of THE WALKING DEAD television series has seen the comic book series become hot. Not only has the number of sales increased per issue, but fans are now buying hard and soft cover collections of the comic, and for those who can't wait once a month for an issue the comic is also produced weekly in smaller page size.

DC Comics is boasting that its comics are only \$2.99. The company even put out a massive campaign to retailers to advertise that fact. Marvel Comics is going to follow suit. Right now a copy of AMAZING SPIDER-MAN is \$3.99 and that comic comes out 3 times a month!

Superheroes have become darker. Death occurs regularly in comic books. It was rare in the 1960s. Comics now have more messages in them than "crime doesn't pay." The artwork is more beautiful and revealing.

Other comics are gaining in popularity. Archie Comics has gotten big all because of the fantasy issues of Archie finally getting married. Archie Comics will be dropping the Comics Code symbol from their cover of their books. That symbol was part of the big comic book censorship fiasco of the 1950s when comics were criticized for corrupting the youth of America. Even though comics were vindicated the industry ran scared and decided to censor itself by setting up this authority which had final say whether a story got printed in any comic or not.

VAMPIRELLA has returned



and is a pretty good read, but she now has so much more competition as other beautiful girl heroine's have emerged to stir interest in young boys.

Today it's not unusual to find doctors reading comics, classes in college taught about comics, and comic book art being recognized as a true American art form.

If you are not reading comic books, you're missing out on a lot of cool stuff.

WIZARD magazine, the premiere magazine for comic book fans, is folding. Well, sort of, but not really. The magazine will only be available online. Paper copies will no longer be available. That's a good thing. No one wants to buy back issues of WIZARD.

OTHER NEWS

After years of friendship and numerous trips to his house, actor and huddy Danny Roehuck finally made it to mine...sort of. Danny came into Penn State for a few days to speak before some theater classes. We were able to get together for some fun before he had to fly home. Danny is allergic to cats, and as I have five of them, he was unable to come to visit the Dungeon. Only Zacherley has that power.

Danny has been very busy and I'll tell you about it when I fill you in on **MONSTERPALOOZA!**

Facebook, really? I have to tell you that I only check the site once every two weeks or so for messages. It has become overwhelming. So many people want you to be a fan of this event or that event or join in one of the many computer games. I spent more time than I wanted deleting so-called friends. I'd get a message from a perspective friend telling me that he or she reads my column and wants to be a friend. That's cool. But as soon as I accept them I start getting spam emails from them to donate money to a friend so he could make a movie or buy Avon products. That nonsense violates my trust. If the person would request permission to send such emails I might think differently about it, but to simply assume I want to read messages for handouts is going too far.

And since I quit Twitter more than a year ago I now have twenty more followers.

I do not play computer games yet I still don't have enough time in the day. As many of you know **WORLD OF WARCRAFT** saw a relaunch this past year. In order to play the new game you have to have the old one. It cost only about forty bucks. Many long time fans bought the old one again because it contained all of the updates made since the original appeared.

The new release cost about forty bucks. Millions of copies of this game were sold. To play the game online you pay about fifteen dollars a week. This fee not only allows you to play the game online but lets you receive the new updates or changes made as the game



Hallmark 2010 KING KONG ornament.

progresses. There are approximately twelve million subscribers worldwide paying fifteen dollars a week. That is a lot of cash!

In case you didn't know, cell phones are designed for the 18-24 year old crowd. So if you're older than that and feel left out, you're not alone. Due to the Bride's work, we have to upgrade to a Smart Phone so I will now be able to play **STAR TREK** for real as I carry around my own pocket tri-corder. I need to take a class just to understand what all the functions are. I don't understand texting. It's a phone. Call me!

Cortlandt Hull told me that things are moving along well on his new DVD. He said that Bill Diamond has been instrumental in securing numerous interviews and moving the project along. Bill's contacts are also helping to make the film museum a reality. I should have more info for you next time.

More news is coming and I hope you'll be here next issue to read about it. In the meantime the horror shows are starting up again for this year. I hope to see you at one or two of them. Ormsby, you behave.



Zacherley with Larry Hagman at CHILLER 20.

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SCARY DVD HEADLINE GRUES

The latest DVD releases from major studios and smaller independent studios

by Ron Adams

Only a few new DVDs trickling in since the recent **SCARY MONSTERS MEMORIES YEARBOOK** (which features my favorite cover on a **SCARY MONSTERS** ever!).

The one that has had the biggest impact with classic horror and sci-fi fans is the Roger Corman Triple Feature disc of **NOT OF THIS EARTH/ ATTACK OF THE CRAB MONSTERS/WAR OF THE SATELLITES** all from 1957. These were films sought after by fans for years. The best fans could find would be rough 16mm prints. Finally, nice prints are available thanks to this Shout Factory double DVD release. **NOT OF THIS EARTH**, just in case you don't know, is a space-age vampire movie. A alien vampire with deadly all-white, weird eyes is among us. His job, to pioneer our planet as a feeding ground for his race. That movie alone has had fans clamoring for a good release since the dawn of VHS! Well it's here and the set is great. Keep 'em coming Shout Factory!

MGM has released the **BLACULA** films as a double feature but not under the lamented "Midnite Movies" series, but in a "Soul Cinema" series. Even without the "Midnite Movies" branding, you still have crystal clear prints from the MGM vaults. ...I remember seeing **BLACULA** first on **THE CBS LATE MOVIE** on a Friday night at 11:30PM back in the 1970s. Fun stuff! MGM has also issued the **HOUSE OF THE LONG SHADOWS** film on DVD. It's big claim to fame is the pooling of four greats in one film: Vincent Price, Christopher Lee, Peter Cushing and John Carradine. It's issued as a pro DVD-R disc. It's a trend with the big studios these days where they don't feel a full pressing of tens of thousands would be financially feasible...in this format they do small runs to order and the quality coming right from the studio is still very, very good. At least it's getting some of the more fringe releases out!

Lion's Gate has been digging South-of-the-Border again and coming up with four vintage Mexican films. The buggie is **RIDER OF THE SKULLS** from 1965 which sports a wide array of monsters, action and some original mixing of genres. They doubled that with **THE MASKED RIDER**. The other set is a comedy-horror pair with the Mexican comedy team of Tin Tan and "El Loco." The prints are fabulous, pristine...but, be alerted—they are in Spanish, with no subtitles. But, I always say, that these cool Mexican monster films are pretty simple in plot and if you've always watched monster movies...you can pick up the standard plots pretty easy even if you don't speak Spanish. To show you my obsessiveness, I've actually bought "Learn Spanish at Home" CDs to learn some of



the basics. Why? Because I want to pickup more as I watch these. I know...I know...pretty obsessive. But, aren't we all?!

On the horizon, Synapse has **TWINS OF EVIL AND HANDS OF THE RIPPER** planned for release this year. A couple of **Hammers** that will please! Plus, maybe some more Hammer surprises coming our way from the folks of Synapse.

Well, let's get at it...here are the latest DVD releases to look for at your local retail stores, mail order outfits and online locations:

BLACULA/SCREAM BLACULA, SCREAM BLACULA (1972) An African tribal leader is turned into a vampire by Count Dracula. He searches the world for his lost tribal queen, only to find her reincarnated centuries later in America.

Nothing will stop him from getting her back. A cross between Dracula themes and The Mummy! Dig those bell-bottoms. William Marshall is Blacula. **SCREAM BLACULA, SCREAM** (1973) William Marshall is back as Blacula. The African vampire leader is revived from the dead to once again be undead. Pam Grier co-stars in this wild seventies romp of vampires and voodoo. This one is played much more tongue-in-cheek than the original film. (MGM/Fox)

HOUSE OF THE LONG SHADOWS (1983) Stars Desi Arnaz Jr., Vincent Price, Christopher Lee, Peter Cushing and John Carradine. A re-telling of the classic "Seven Keys to Baldpate" mystery. A writer wagers that he can write a novel in 24 hours, in a creepy deserted mansion. Problem is that it's not deserted, just filled with classic, creepy horror actors! Great to see the gang together even though Desi's acting gets more under your skin than any of the long shadows! (MGM)

MASKED KILLER/RIDER OF THE SKULLS **THE MASKED KILLER** (1962) In a small canyon town a mysterious masked phantom is killing the innocent towns people. Terror in the lawless wild west reigns in this action thriller from Mexico. In Spanish, no subtitles. **THE RIDER OF THE SKULLS** (1965) Stars Dagoberto Rodriguez, David Silva, Alicia Caro and Pascual Garcia Pena. Another Mexican mix of horror elements that brew into one of the best south-of-the-border horrors I've seen. To give you an idea,

SCARE-scenes from RIDER OF THE SKULLS



HOUSE OF THE LONG SHADOWS



within the first ten minutes you see a rat crawling through a skull, a witch laughing maniacally at the sky as a thunderstorm begins and a wild werewolf howling on a hill-top. Then comes more skeletons and a vampire with the head of a giant bat join in. Now THIS is entertainment. In Spanish, no subtitles. (Lion's Gate)

ATTACK OF THE CRAB MONSTERS/WAR OF THE SATELLITES/NOT OF THIS EARTH—Triple Feature Roger Corman Cult Classics Triple Feature: **ATTACK OF THE CRAB MONSTERS, WAR OF THE SATELLITES** and the original **NOT OF THIS EARTH**. **ATTACK OF THE CRAB MONSTERS** (1957) Sci-Fi Roger Corman Classic! Giant alien crab monsters inhabit caves on the Pacific coast. Terror and telepathy. A drive-in monster memory! **WAR OF THE SATELLITES** (1957) Roger Corman sci-fi with space-age "body snatcher" story on board a satellite station in the cosmos. A scientist's body is taken over by a cold-hearted alien with no care for human life. Dick Miller knows the secret and "it" wants to kill him. A really fun sci-fi paranoia matinee! **NOT OF THIS EARTH** (1957) Stars Beverly Garland, Paul Birch, Dick Miller and Jonathan Haze. Paul Birch is the man in the shades. He's leading a silent invasion of outer space vampires. Birch takes control of the mind of a doctor and gets Beverly Garland assigned as his live in nurse. But, whatever you do, don't try to take Paul Birch's sunglasses off! Eeeeeeeeeeaaahhhhh! (Shout Factory)

TWO GHOSTS AND THE GIRL/GHOST JESTERS Two Mexican spooky comedies with the comedy team of Tin Tan and "El Loco" Valdez. These movies are in Spanish with no subtitles.

Seek these latest releases out at your favorite store or, online at www.creepyclassics.com. Or, look for the **CREEPY CLASSICS** ad in this issue of **SCARY MONSTERS MAGAZINE** for mail ordering! If you have questions, feel free to call me, (724) 238-4317 or email creepyclassics@creepyclassics.com.

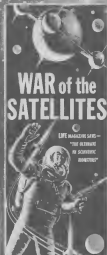
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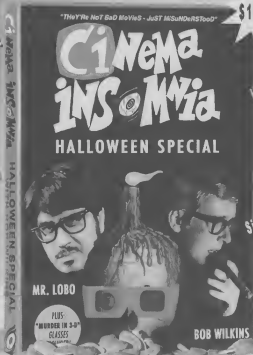
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This beastly solid resin bust is scarily sculpted by Chris Elizardo and is approximately 3 1/2 inches high by 3 1/2 inches wide ear to ear. SAM SCARE is ready to display as is or ready to be painted with 101 Scary Uses! Use as a paper weight, mount him to the hood of your hearse, drill and use him as a shifter knob or head for a scary cane. Think of all the scary possibilities for your Sam Scare bust. The suggested retail price for the SAM SCARE resin mini bust is \$15.00 but for this Scary Premiere Sale you can own and proudly display SCARY MONSTERS' alien/vampire mascot for the Scary Low Price of Only \$12.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040
E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com

Very Limited! Official First Ever Sam Scare 1 Skateboard Deck!

The First Ever SCARY MONSTERS/Sam Scare Skateboard has been printed and has just arrived from the lab. This 8 inch by 31 1/2 inch skateboard deck is printed on a white board with the below graphics overprinted in black ink featuring a new Scary Terry Beatty image in the center. Only 10 of these skateboard decks were made and we are only offering a few of these for sale because these boards are



actually being used by Sam Scare Jr. Skate or display this scary work of art while you can for the Scary Low Price of \$25.98 plus shipping!

A Very Scary Limited green and black printed version with only two copies available for sale is also currently available. This

board is 8 1/2 inches wide by 31 1/2 and Only \$50.98 plus shipping! Each Skateboard is shrink wrapped and ready to display or rip open the wrapping, add some grip tape, trucks and wheels and start Sidewalk Skateboarding and ripping and become a Vertical RAMP!



ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.
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E-MAIL: Scaremail@aol.com
www.scarymonstersmag.com

Back In Stock! On Sale! Scary Cyclops Franky Bust!

The Scary CYCLOPS FRANKY is made by the same scary people who made the Sam Scare bust and is a real work of scary art. CYCLOPS FRANKY is approximately 3 3/4 inches high by 3 inches wide and made of solid resin and ready to display as is or paint. Add Scary Cyclops Franky to your Scary collection for a limited time only for Only \$12.98 plus shipping!



ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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E-MAIL: Scaremail@aol.com

Shilling Seventy-Eighth SHOCK Issue! 100 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



Just In! New UNIVERSAL STUDIOS CREATURE Toys!

Two new UNIVERSAL STUDIOS MONSTERS CREATURE FROM THE BLACK LAGOON toys produced by Diamond Select Toys have arrived at the Scarehouse.



CREATURE FROM THE BLACK LAGOON (8-inch figure with accessories) \$19.99
CREATURE FROM THE BLACK LAGOON MINIMATES Set \$15.99

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Just In! THE CHILLING ARCHIVES OF HORROR COMICS! Featuring...DICK BRIEFER'S FRANKENSTEIN

The first hardcover volume of THE CHILLING ARCHIVES OF HORROR COMICS! is alive with DICK BRIEFER'S FRANKENSTEIN! This 144 page full color edition contains a scary selection of FRANKENSTEIN stories from both PRIZE COMICS from the 1940s as well as FRANKENSTEIN from the 1940s and 1950s. THE CHILLING ARCHIVES OF DICK BRIEFER'S FRANKENSTEIN can live in your scary library for the Scary Low Price of Only \$21.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

Just In! G-FAN #94 ! Plus! BACK ISSUES!

It is time to experience all of the giant movie monster and Godzilla-filled fun in the latest issue of G-FAN #94 for only \$5.95 plus shipping!

The following G-FAN issues featuring GIANT monster fun are still available: #23, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 44, 45, 46, 47, 48, 49, 50, 52, 53, 54, 56, 57, 58, 60, 62, 63, 64, 65, 66, 67, 69, 70, 73, 74, 75, 76 \$4.95 each 77, 78, 79, 80, 82, 84, 86, 87, 88, 89, 90, 92, 93 \$5.95 each #68, 91 \$10.00 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Just In! MONSTER ATTACK TEAM ISSUE 8!

The latest issue of MONSTER ATTACK TEAM Celebrating Japanese LIVE ACTION science fiction and fantasy is available right here. Get ISSUE 8 of this GIANT glossy magazine called MAT for only \$10.00 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

Just In! New! CHILLER THEATRE HALLOWEEN CD!

ZACHERLEY, THE SHADOWS OF KNIGHT, PAT HORGAN & THUNDER ROAD, THE DEAD ELVI and others will rock you with songs like BOPPIN' AT THE BLACK LAGOON, HALLOWEEN (SHE'S COMING), MONSTER MASH (SURF VERSION), OH, THAT'S SCARY! and more! Get this Priceless Chilling Collection called CHILLER THEATRE HALLOWEEN on CD for the Very Scary Low Price of \$7.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Shilling Seventy-Eighth SHOCK Issue! 101 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



Just In! **CREEPY** ARCHIVES VOLUME NINE!

The ninth CREEPY volume is here! CREEPY ARCHIVES VOLUME NINE collects the complete creepy contents of issues #42-45 of Warren's CREEPY magazine for the Scary Low Price of \$49.99 plus shipping!

Still Available but in limited supply: CREEPY ARCHIVES Vol. 1, 2, 3, 4, 5, 6, 7, 8 \$49.99 each plus shipping!

Still Available but in limited supply: EERIE ARCHIVES Vol. 1, 2, 3, 4 Just In! EERIE Vol. 5 \$49.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Cool and Scary comics from the mid-1970s!

THE BRUTE and WEIRD SUSPENSE Featuring THE TARANTULA!

Atlas (Seaboard Publications) besides putting out some great magazines had a great comic book line for a short time in the mid-1970s. Experience some cool and scary pulp full color comics from the '70s! The vintage small and covers are worth the price of admission!

THE BRUTE....."IS HE MAN, APE, OR MONSTER?" Find out in THE BRUTE #1, 2 and 3 for Only \$4.00 each plus shipping!

The Curse of The Tarantula appears in WEIRD SUSPENSE Featuring THE TARANTULA #1 and 3 for Only \$4.00 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Just In! **MAD SCIENTIST** #22 and back issues!

Don't be MAD that we sold out of most of our back issue supply! Luckily we've been able to restock some of our issue numbers and the **Newest MAD SCIENTIST** issue is now available!

Get all the Scary Fun contained in the **New MAD SCIENTIST #22** for only \$6.00 plus shipping!

Only a few copies of MAD SCIENTIST #16, 17, 18, 19, 20 and #21 are still available for only \$7.00 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com

Back In Stock! **MIDNIGHT MARQUEE** #77 !

A new print version of MIDNIGHT MARQUEE has arrived and the magazine is now in full color. THE DEADLY MANTIS and much more await in MIDNIGHT MARQUEE #77 for only \$10.00 plus shipping!

Back Issues! MIDNIGHT MARQUEE #65/66, 71/72 \$10.00 each Scary Sale! #37 (original cover price \$14.95) \$10.00 #52, 53, 54, 55, 56, 57 \$4.00 each MIDNIGHT MARQUEE MONSTERS Pictorials #59, 62 (original cover price \$10 each) \$6.00 each

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Shilling Seventy-Eighth SHOCK Issue! 102 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



New! CREEPY #4!

THE FINEST IN ILLUSTRATED HORROR is back with 48-FEAR-FILLED PAGES. Thanks to Dark Horse Comics CREEPY is finally back. This issue will Knock You Dead! so what are you waiting for purchase CREEPY #4 today for Only \$4.99 plus shipping!

Back In Stock! CREEPY #2, 3 \$4.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.
348 Jocelyn Pl. Highwood, IL 60040
E-MAIL: Scaremail@aol.com



Back In Stock! New! CREEPY FAN CLUB BUTTON!

A new batch of CREEPY collectibles has started to come out to tie in with the release of the new CREEPY comic books. We've managed to get the 3-inch CREEPY FAN CLUB button back in stock this time.

The 3-inch CREEPY FAN CLUB button comes in a bag with a header card and is Only \$5.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Back In Stock! CREEPY COLLECTOR CARD SET!

This Deluxe 50 card set features your favorite CREEPY covers as well as other creepy things on the back of the cards including vintage old CREEPY ads. The COLLECTOR CARD SET comes packaged in a heavy collector cardboard box and sealed in shrinkwrap packaging to keep the Creeps out! Sit down now and order your CREEPY COLLECTOR CARD SET for Only \$14.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Original Warehouse copies! CREEPY #1, 2 & 3!

We just got in a small clawful of original warehouse copies of CREEPY magazine in an average condition of FINE or better. As always we will pick the best possible copy available when we receive your order.

COMICS TO GIVE YOU THE CREEPS! are back in their original state of the undead with CREEPY #1 for \$50.00; #2 for \$20.00 and #3 for \$15.00 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Back In Stock! BELA LUGOSI's TALES FROM THE GRAVE #1!

The FIRST-BONE CHILLING ISSUE! of BELA LUGOSI's TALES FROM THE GRAVE comic book is here! This first issue features a coffin-load of creators familiar to Scary Readers including Scary Terry Beatty and Martin Powell! The full color comic features 48 pages and also an article by Lugosi expert Gary D. Rhodes. Bela is BACK in BELA LUGOSI's TALES FROM THE GRAVE #1 Featuring a Basil Gogos cover for only \$4.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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PROF. COFFIN Comic Books!

This was one of the last comic book series published by Charlton before Charlton Comics went to the coffin later in 1985. We have two of the three comics of the PROF. COFFIN series left in stock. Get PROF. COFFIN #19 and 20 while our small supply of this limited run comic book are in stock for only \$4.00 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Scary Sale! FAMOUS MONSTER MOVIE ART OF BASIL GOGOS

If you don't have this Famous full-color soft cover book in your collection already now is the time to add this must-have book to your Scary Library or even if you already own a copy of this book you probably need another copy because it is worn out from all the previous views. The book features all of Basil's FAMOUS MONSTER MOVIE ART as well examples of his other work. Celebrate the work of Basil Gogos as well as your memories of these works of art with the FAMOUS MONSTER MOVIE ART OF BASIL GOGOS book for the Scary Low Price of \$19.98 (original cover price \$24.95) plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Back In Stock! PURE IMAGES #4 Featuring THE WARREN REPORT!

This comic book-sized magazine from 1991 belongs in your monster magazine collection and will be of extreme interest to you. This issue features not only an article on Warren publishing but also features an article on Rondo Hatton THE CREEPER. You'll be laughing madly if you are able to purchase a copy from our small supply of PURE IMAGES #4 Featuring THE WARREN REPORT for Only \$8.00 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

1992 Revival! CREEPY Book 1 and Book 2!

We have a small scary supply of the 1992 Limited Series revival of CREEPY that ran for 4 issues. Have a CREEPY HOMECOMING with CREEPY Book 1 and Book 2 for Only \$8.00 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Shilling Seventy-Eighth SHOCK Issue! 104 SCARY MONSTERS MAGAZINE *A Real Monster Magazine!*



THE WEIRD WORLD OF EERIE PUBLICATIONS book!

Here it is the entire history of Eerie Publications in full gory color in a 310 page hardcover book! All the weird and shocking magazines are discussed here including many you may have not even known about from this publisher that "warped millions of young minds!" There's also the eerie pub-styled first new horror story by Ayers in over 35 years included in this book! Get all the shocking good fun found in THE WEIRD WORLD OF EERIE PUBLICATIONS book for Only \$32.95 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Back In Stock! FAMOUS MONSTERS #56 !

Last time we had and advertised FM #56 was around a year ago and copies sold out almost immediately. The rare Karloff 2-1 tribute issue of FAMOUS MONSTERS OF FILMLAND #56 is back in stock and available for you right now for only \$20.00 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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E-MAIL: Scaremail@aol.com

Original Warehouse Copies! FAMOUS MONSTERS #69 !

Just in time for the long awaited release of the missing issue #70 of FAMOUS MONSTERS OF FILMLAND later this year comes this small scary supply of original warehouse copies of FM #69 from September 1970. The average condition of these magazines is Fine or better and we will send you the best available copy at the time of your order. Purchase and read FAMOUS MONSTERS #69 for Only \$18.00 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Rare! Original the MONSTER TIMES special issue from 1974!

the MONSTER TIMES FIRST GIANT COLLECTORS EDITION is a rare special edition of THE MONSTER TIMES from 1974 and actually carries the title THE MONSTER TIMES' Collectors' Issue No. 3. This "Giant Collectors Edition" opens up to a GIANT approximately 14 1/2 x 22 1/2 inch page size featuring 10 GIANT MONSTER POSTERS OF GODZILLA! KING KONG! DRACULA! FRANKENSTEIN! PLANET OF THE APES! GHIDRAHI WOLFMAN! GAMMERA! THE MUMMY! THE CREATURE! and more. In the 2000 MONSTER MAGAZINE COLLECTOR'S GUIDE this Special Issue #3 was valued at \$40-\$75 but we are offering it to our valued Scary Readers for Only \$20.00 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order and scary charge card information to:

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348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Shilling Seventy-Eighth SHOCK Issue! 105 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



At Last! Back In Stock! FAMOUS MONSTERS #250!

The long awaited issue, shrouded way too long in all kinds of scary stories and mysterious happenings, has finally arrived on the scare scene. This special issue published by the new publisher of FM features a full-length tribute to Forry. Visit A FAMOUS MONSTER IN FILMLAND in FAMOUS MONSTERS OF FILMLAND #250 for only \$10.00 plus shipping!

ADD \$6.00 for shipping of 1-10 times, 10¢ each additional and send your check, money order or scary charge card information to:

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348 Jocelyn Pl. Highwood, IL 60040

Just In! The New! FAMOUS MONSTERS OF FILMLAND #254 & 255 & back issues!

FAMOUS MONSTERS OF FILMLAND is back on glossy paper in full color! The Return continues with FAMOUS MONSTERS #254 and #255!

FAMOUS MONSTERS OF FILMLAND #254 VINCENT PRICE or GHOSTBUSTERS cover for Only \$9.99 each plus shipping!

FAMOUS MONSTERS OF FILMLAND #255 LOVECRAFT or HARRY POTTER cover for Only \$9.99 each plus shipping!



Still Available! FAMOUS MONSTERS #251 Gogos Dracula cover version for \$13.95 plus shipping! FAMOUS MONSTERS #251 Nosferatu cover by Corben for \$12.95 plus shipping! FAMOUS MONSTERS #252 HAMMER HORROR or NIGHT BREED covers for \$12.99 each plus shipping! FAMOUS MONSTERS #253 ISLAND OF LOST SOULS cover or two different THE DEAD WALK covers for only \$9.99 plus shipping!

Please inquire via email or regular mail regarding the Stout variant covers for 251, 252, 253 & 254.



ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Back in Stock! HOUSE OF ACKERMAN book!

All three primary Ackermans are showcased in this new 142 page full color book. You can have A FORBIDDEN LOOK INSIDE THE HOUSE OF ACKERMAN A PHOTOGRAPHIC TOUR OF THE LEGENDARY ACKERMANSION for only \$35.00 plus shipping! Don't miss your very own private scary tours in this 8.25 by 10.5 inch book! Enter the House of Ackerman today!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Original Warehouse copies! **FAMOUS MONSTERS #45 !**

A small scary supply in boo-tiful shape of the July 1967 issue of FM is now available. FAMOUS MONSTERS #45 not only features the movies and things mentioned on the Cobb cover on your left but also features an article on Dr. Paul Bearer when he was called Count Shockula. FAMOUS MONSTERS OF FILMLAND #45 is Only \$20.00 plus shipping.

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Just In! The Lost! **FAMOUS MONSTERS #70 !**

Issues #70-79 of FAMOUS MONSTERS OF FILMLAND were never published. That is...until now! Now available the lost FAMOUS MONSTERS #70 is finally riding into town. This issue will continue where FM #69 left off in style and content. Get The Lost FAMOUS MONSTERS OF FILMLAND #70 for Only \$8.99 plus shipping! (Please inquire via email regarding the sticker variant cover for this issue.)

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Scary Sale! Just In! **HERCULES IN NEW YORK DVD!**

The perfect DVD companion while you are reading FAMOUS MONSTERS #70. You don't want to miss Arnold's first classic film HERCULES IN NEW YORK on DVD for the Very Scary Low Price of Only \$7.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Original Warehouse Copies! **EERIE and CREEPY magazines!**

Here's a clawful of original warehouse copies in an average condition of VG-F of early issues of Warren's famous horror comic magazines. We will select the best available copy when we receive your order.

EERIE # 7, 10 \$12.00 each plus shipping!

CREEPY #18 \$12.00 #21, 23, 24 \$10.00 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Shilling Seventy-Eighth SHOCK Issue! 107 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

SCARY 2011 SALE!

We're happy that once again we're able to offer vintage monster magazines in quantity to you our valued Scary Readers at Scary Sale prices. Due to some sheer scary luck as well as some unearthing we're proud to present this revamped vintage monster magazine ad. The average condition of the magazines are VG-F or better and are all unread warehouse copies. We will always send you the best possible copy at the time of your order but ORDER NOW for the best possible selection and condition.



CoF #21 1974



#36 December 1965



#53 January 1969



#59 November 1969



#5 October 1965



#6 January 1966



PARTY BEACH 1964



THE MOLE PEOPLE 1964



CoF 1967 Annual



CoF #15 1970



CoF #16 1971



#37 February 1966



#50 July 1968



#52 October 1968



#227 Aug/Sept 1999



#228 Oct/Nov 1999



#250 March/April 2000



#8 May 1966



#9 July 1966



CURSE OF/ 1964

SCARY 2011 SALE!
ORDER something SCARY TODAY!



#2 June 1973



#4 July 1966



#4 March 1969



#38 Jan. 1975

ORDER some vintage monster magazines **TODAY!**



#5 April 1967



#6 November 1966



#5 July 1969



#2 June 1974



#2 Spring 1972



#15 June 1968



#6 October 1969



Warren Presents #9 1980



#17 July 1968



#7 May 1970



#2 March 1966



#19 December 1968



#35 July 1974

SCARY 2011 SALE ORDER FORM

CASTLE OF FRANKENSTEIN CoFs on sale this page only! ☐ 1967 Annual (VG) \$15.00 ☐ #15 \$10.00 ☐ #16 \$10.00 ☐ #21 \$12.00 ☐ #22 \$12.00 ☐ #23 \$12.00 ☐ #37 \$16.00 ☐ #50 \$12.00 ☐ #52 \$15.00 ☐ #53 \$9.00 ☐ #59 \$12.00 ☐ #227 \$10.00 ☐ #228 \$12.00 ☐ #230 \$10.00 ☐ MONSTER WORLD #5 \$8.00 ☐ #6 \$8.00 ☐ #8 \$8.00 ☐ #9 \$12.00 ☐ CURSE OF FRANKENSTEIN/HORROR OF ORACULA \$7.00 ☐ HORROR OF PARTY BEACH \$7.00 ☐ THE MOLE PEOPLE \$8.00 ☐ STAR ENCOUNTERS #2 \$5.00 ☐ MONSTER MANIA #3 \$12.00 ☐ MONSTERAMA #2 \$10.00 ☐ WARREN PRESENTS #9 \$7.00 ☐ EERIE #2 \$35.00 ☐ #4 \$12.00 ☐ #6 \$10.00 ☐ #15 \$9.00 ☐ #16 \$10.00 ☐ #19 \$10.00 ☐ MONSTERS AND HEROES #4 \$7.00 ☐ #5 \$7.00 ☐

#6 \$7.00 ☐ #7 \$7.00 THE MONSTER TIMES ☐ #35 \$10.00 ☐ #38 \$10.00 THE DEADLY HANDS OF KUNG FU #2 \$7.00 ☐ ADD \$6.00 for shipping of 1-10 magazines, 10¢ each additional

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State _____ Zip _____

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Just In! SCARLET THE FILM MAGAZINE No. 6 !

The latest issue of the new SCARLET THE FILM MAGAZINE has arrived and features LUGOSI'S FORGOTTEN HORROR PLAY and much more in SCARLET THE FILM MAGAZINE #6 for Only \$8.95 plus shipping!

Still in stock but limited! SCARLET THE FILM MAGAZINE #2, 3, 4, 5 \$8.95 each plus shipping.

We also still have a few copies of the original SCARLET STREET magazine still in stock: SCARLET STREET #28, 29, 36, 43, 49 \$7.95 each

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Just In! LAST BUS TO BRAY The Unfilmed HAMMER Volume 1 & 2 book set!

Read all about the unfilmed Hammer films that Hammer films looked into but never actually produced from 1950-2010. You get to find out about unfilmed movies like VAMPIRELLA, I AM LEGEND, NESSIE and many more when you purchase this full color book set and take the LAST BUS TO BRAY The Unfilmed HAMMER Volume 1 & 2 books for Only \$40.00 for the set plus shipping!

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Just In! CALLING MONSTER ISLAND NO. 13 !

The latest issue of CALLING MONSTER ISLAND has arrived and it is a special Edgar Allan Poe issue! Check out CALLING MONSTER ISLAND NO. 13 for some scary fanzine fun for the Scary Low Price of \$6.00 plus shipping!

Back In Stock! CALLING MONSTER ISLAND NO. 9, NO. 10, NO. 11, NO. 12 for \$7.00 each plus shipping!

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Back In Stock! QUASIMODO'S MONSTER MAGAZINE Vol.2 No.8/

Last year we had a few copies of this issue available and they quickly sold out. We've been able to find a few more copies to offer to you our scary readers so while our small supply lasts. "LAUGH AND SCREAM WITH:" QUASIMODO'S MONSTER MAGAZINE Volume 2 Number 8 from May 1975 for Only \$15.00 each plus shipping!

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Shilling Seventy-Eighth SHOCK Issue! 110 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

NEW! LONG AND IT SHOWS YOU WHY YOU'VE LOST IT!



How long has it been since you were really scared?

Just Found! WEIRD TALES OF THE MACABRE 1975 magazine!

Atlas Seaboard Periodicals were the same people who brought us MOVIE MONSTERS seen below. WEIRD TALES OF THE MACABRE was Seaboard's attempt to get a piece of the horror comics magazine business from Warren, Marvel and Eerie Publications. This first issue besides featuring some scary black and white comics also features a film article on THE MANY HORRORS OF DAN CURTIS. Don't be scared dive into WEIRD TALES OF THE MACABRE Volume 1, Number 1 Jan. 1975 for Only \$9.00 plus shipping!

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Just In! THE ART OF HAMMER book!

All of the poster art from the archive of Hammer Films is presented in this oversized glossy full-color hardcover book. You can view THE ART OF HAMMER for the Scary Low Price of \$29.95 plus shipping!



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Just In! BORIS KARLOFF TALES OF MYSTERY Volume Four!

The latest archive collection is now available and collects issues #17 through #22 and #24 of BORIS KARLOFF TALES OF MYSTERY. Boris is waiting to guide you through BORIS KARLOFF TALES OF MYSTERY VOLUME FOUR for only \$49.99 plus shipping!

Still Available! BORIS KARLOFF TALES OF MYSTERY VOLUME ONE, VOLUME TWO, VOLUME THREE \$49.99 each plus shipping!

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New reintroduction!
VAMPIRELLA #1!

VAMPIRELLA returns in an all-new series from Dynamite Entertainment and it begins right here. We're offering all 4 regular variant covers of VAMPIRELLA #1 as one complete bloody set for Only \$15.96 plus shipping.



Scary Harris Vampirella Grab Bag Sale of 10 comics for Only \$10 plus \$6.00 shipping (\$16 total for each grab bag of 10 different Vampirella comics)

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Shilling Seventy-Eighth SHOCK Issue! 111 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



Two EXTINCT! comic book collections!

It has been a long time since we've had these extinct comic book collections in stock. These black and white comics contain 68 BIG PAGES in each issue described as "A COLLECTION OF PERFECTLY AWFUL STORIES FROM THE GOLDEN AGE OF COMICS!" and "TIMELESS TRASH from when YESTERDAY was TOMORROW!" While our almost extinct supply lasts you can purchase EXTINCT! #1 and 2 for Only \$3.98 each plus shipping!

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Just Found! BURIED TERROR comic book!

We've just unburied a few copies of the one-shot comic book that followed in the footsteps of TALES TOO TERRIBLE TO TELL around a year after the last issue of that series appeared. BURIED TERROR No. 1 is a comic-book sized pulp comic that features pre-code horror comics in black and white and you can unbury your very own scary copy for Only \$3.98 plus shipping!

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More Anti-; Terrible; Demented comic books!

First off, more tales to terrible to tell in two more vintage comic book reprints: ANTI-HITLER COMICS #1 and MY TERRIBLE ROMANCE #2 for Only \$3.98 each plus shipping! And second, MONSTERS! ALIENS! ROCK'N'ROLL! in ROCKIN' BONES #1, 2 and 3 for the Scary Sale Price of Only \$1.00 each plus shipping!

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Scarifying! They Reach Out At You! 2 vintage monster magazines

Back In Stock! We advertised these about a year ago but sold out of them almost immediately. Here's your scary chance to own 2 vintage monster magazines once again. You'll go Ape over MOVIE MONSTERS Vol. 1, No. 1 from Dec. 1974 for Only \$9.00 plus shipping. WE DARE YOU! to view 3-D MONSTERS Vol. 1, No. 1 from 1964 for the Scary Low Price of \$20.00 plus shipping! ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



TALES TOO TERRIBLE TO TELL



It has been awhile since we last offered these TALES TOO TERRIBLE TO TELL and sold out of the copies we unburied in the bowels of the Scarehouse. Now **BACK IN STOCK ALL 11 issues!** TALES TOO TERRIBLE TO TELL had a terror-filled run from 1991-1993. Each 7 1/4 x 10 1/2 inch issue contains from 76 to 44 pages filled with gruesome pre-code horror comics from the 50s reprinted in black and white along with a "terrology" history of horror comics with a **GALLERY OF CLASSIC HORROR COVERS!** The heavy card stock covers are in full color with full color back covers featuring 9 or more pre-code horror comic covers reproduced. All issues are brand new and unread in an average condition of Fine or better. As always we will send you the best available copy at the time of your order.

Pre-code horror comics are available again for your enjoyment in TALES TOO TERRIBLE TO TELL #1 (2nd printing), 2, 3, 4, 5, 8, 7, 8, 9 (3rd printing), 10, 11 for Only \$3.98 each plus shipping!



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At Last! Just In! **MONSTER A-GO GO Special Collector's Edition DVD!**

You read about MONSTER A-GO GO (TERROR AT HALF DAY) in SCARY MONSTERS #74 and many of you had never seen this movie before. Now you can finally SEE: This "misunderstood masterpiece..." and also read about it again in a Special Collector's Edition DVD booklet/monster magazine that reprints our article and also see what SCARY MONSTERS would look like on glossy paper. Other Scary Special Bonus material includes Bill Rebane's 2 short dance films, the theatrical trailer, audio commentary and an interview with Bill Rebane. This Special Collector's Edition of MONSTER A-GO GO is a Scary Bargain at the Scary Low Price of Only \$9.95 each plus shipping!

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Just In! Ted V. Mikels' **ASTRO-ZOMBIES M3: CLONED DVD and Much More!**

Just when you thought you were safe from the Astro-Zombies Ted V. Mikels' is back with ASTRO-ZOMBIES M3: CLONED. Get ready for the CRAZED MUTANTS ATTACK in Ted V. Mikels' ASTRO-ZOMBIES M3: CLONED for Only \$9.98 plus shipping!

And look out for Ted V. Mikels' DEMON HAUNT for \$9.98 plus shipping!

Back In Stock! Ted V. Mikels MARK OF THE ASTRO-ZOMBIES for Only \$5.98 plus shipping!

SoW Available! THE WILD WORLD OF TED V. MIKELS for Only \$10.00 plus shipping!

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LIGHTS OUT VOLUME 1, 2, 3, 4, 5, 6, 7 ! Just In! Vol. 8!

Turn the Lights Out and experience these collections of mysterious terror-filled tales from the earliest days of television from 1949-1952 on DVD. Can you take all the rare TV Terror found on LIGHTS OUT VOLUME 1, 2, 3, 4, 5, 6, 7 and now Vol. 8 for Only \$6.00 each plus shipping!!??



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GARAGE BAND HALLOWEEN CDs!
These Scary Rocking CDs feature everyone from THE SHADOWS OF KNIGHT to THE DEAD ELVI. Get ready for some Scary Rock not only during Halloween but all year round on GARAGE BAND HALLOWEEN Volume One and Volume Two for Only \$7.98 each plus shipping!
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SCARY MONSTERS MAGAZINE recommends these 1950s-inspired B & W monster movies!



If you are looking for good old fashioned 1950s monster movies these are the DVDs you need to own and view! While all of these movies are new productions they carry the scary tradition of the past within them. The last two movies **TERROR FROM BENEATH THE EARTH** and **DESTINATION OUTER SPACE** are even hosted by horror host Dr. Ivan Cryptosis (last seen in our sold out 2009 yearbook)! Don't miss **THE MONSTER OF PHANTOM LAKE**; **IT CAME FROM ANOTHER WORLD!**; **CAVE WOMEN ON MARS**; **TERROR FROM BENEATH THE EARTH** and **DESTINATION OUTER SPACE** for only \$10.00 each plus shipping! ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

Back In Stock! Vintage 1968, 1969, 1970 BLOOD Monster Movies on DVD!

Many Scary Readers have fond **MONSTER MEMORIES** of seeing these films on TV or at their local drive-in theatres. Now you can own them all on DVD at Very Scary Low Prices and each DVD comes loaded with extra features!

The original **BLOOD** Trilogy movies **BRIDES OF BLOOD**, **MAD DOCTOR OF BLOOD ISLAND** and **BEAST OF BLOOD** are Only \$5.98



each plus shipping! (PLEASE NOTE these films contain nudity.)

More **Bloody** fun can be found in **BLOOD OF THE VAMPIRES** and **HORROR OF THE BLOOD MONSTERS** for the Scary Low Price of \$5.98 each plus shipping! (No nudity in these two fun low budget monster movies.)

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Back in Stock! ON THE TRAIL OF ED WOOD DVD!

At last we can go **ON THE TRAIL OF ED WOOD** again. This **CULT MOVIES** magazine produced documentary was offered in the 1990s in these scary pages on VHS tape. Now, finally on DVD you can once again go **ON THE TRAIL OF ED WOOD** Hosted by Conrad Brooks, Produced by Buddy Barnett and Directed by Michael Copner for the Scary Low Price of Only \$5.98 each plus shipping!

Plus there is a bonus movie included on the disc! **GYPSY VAMPIRE: THE FINAL BLOODLUST** features a one-eyed vampire Count Yorga. Written Produced and Directed by Conrad Brooks.

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Just In! Pre-Code Terror! CRYPT OF HORROR VOL. 9

The latest collection of pre-code horror comics presented in black and white from AC Comics crawls out of the crypt! Now featuring 140 pages of **HORROR!** Lon Midnight is waiting to greet you in **CRYPT OF HORROR VOL. 9** for only \$29.95 plus shipping!

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Just In! 8 Episodes! CULT MOVIES TV DVD!

The pages of CULT MOVIES magazine come to life with the release of this DVD. You may remember reading about this TV show in the pages of CULT MOVIES and now you can finally see it. CULT MOVIES TV features Forrest J Ackerman, Yvette Vickers, Verne Langdon and many others in 8 classic episodes for Only \$5.98 each plus shipping!

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MONSTER BASH ORIGINS DVD!

Learn the behind-the-scares from the Scare-man himself Ron Adams on how the MONSTER BASH CONVENTION began and even branched out into publishing a monster magazine. This "BEST DVD EVER!" even includes over 60 minutes of classic monster movie trailers. Tor says you'll enjoy this No. 1 COLLECTOR'S EDITION! You can enter the behind-the-scares world of this Creepy Classic Convention with the MONSTER BASH ORIGINS DVD for the Scary Low Price of Only \$5.98 plus shipping!

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MARK REDFIELD DR. JEKYLL & MR. HYDE DVD!

You just read about this movie in this very scary issue and now you can purchase and view MARK REDFIELD DR. JEKYLL & MR. HYDE on DVD for Only \$5.98 plus shipping!

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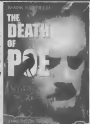
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THE DEATH OF POE 3 Disc Special Edition!

THE DEATH OF POE is a haunting and dark exploration of the last days in the life of Edgar Allan Poe by Mark Redfield. In addition to the title film you'll be treated to AVENGING CONSCIENCE (1914, based on Poe's TELL TALE HEART) and THE RAVEN (1915). Besides these rare silent Poe films a documentary on Poe's Baltimore and a "Making Of" featurette are included as well as a CD of Mark Redfield performing stories and poems of Edgar Allan Poe. THE DEATH OF POE Special Edition of 2 DVDs and 1 CD can be yours for the Scary Low Price of \$11.98 (Retail Price is \$14.98) plus shipping!

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Two Terrific Films! Starring Lorre, Lugosi, Chaney, Karloff & Zucco!

These new DVD films contain vintage film elements with some new elements to make all new TERROR films for classic monster movie fans.

TERROR IN THE PHARAOH'S TOMB (2007) A 3000 year old mummy and an ageless evil queen terrorize an archaeological expedition! (suggested retail price is \$9.98)

Your Terrific Low Price is only \$7.98 plus shipping!

TERROR IN THE TROPICS (2005) A group of strangers travel to the mysterious Fog Island where a will is to be read at midnight! Only their wits will save them from creepy mad doctors and prehistoric beasts! (suggested retail price \$9.98)

Your Terrific Low Price is only \$5.98 plus shipping!

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Just In! BELA LUGOSI in **THE DEATH KISS** DVD!

You read about this 1933 Bela movie in SCARY MONSTERS #76 and now you can own it complete with "the startling color-tinted sequence." THE DEATH KISS DVD is available for the Scary Low Price of \$5.98 plus shipping!

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Just In! BORIS KARLOFF in **SNAKE PEOPLE** DVD with bonus!

One of Karloff's later day films SNAKE PEOPLE is now available complete with a BONUS 1950s TV quiz show with Boris Karloff for the Scary Low Price of \$5.98 plus shipping!

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STRANGE AS IT SEEMS **BIZARRE TRUE STORIES ON FILM** DVD!

SEE: President Lincoln's oddest land acquisition! SEE: The untold story of Whistler's mother! SEE: The sole survivor of the Alamo massacre! SEE: The bizarre saga of the Marquis de Lafayette! SEE: The Black Giant volcano erupt after a 50 year sleep! From the Samuel M. Sherman Archives comes these black & white Bizarre True Stories On Film. 55 minutes of Strange and Bizarre entertainment awaits in STRANGE AS IT SEEMS BIZARRE TRUE STORIES ON FILM DVD for Only \$5.98 plus shipping!

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FANEX FILES **HAMMER FILMS & Samuel Z. Arkoff** DVDs!



The second Fanex Files documentary has arrived and tells the story of the talented people behind and in front of the cameras at the Hammer Film Studios. FANEX FILES HAMMER FILMS contains trailers, clips and interviews from twenty years of the FANEX Film Convention archives for Only \$9.98 plus shipping!

And learn "The incredible story of the founder of American International Pictures." Back In Stock! FANEX FILES SAMUEL Z. ARKOFF DVD for Only \$9.98 plus shipping!



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Just In! Autographed! From Silicone to the Silver Screen Memoirs of THE BLOB (1958) book!

This possible book by Wes Shank, the caretaker of THE BLOB was mentioned way back in SCARY MONSTERS #13 and is now finally ready to creep your way. Creep and leap and order the book FROM SILICONE TO THE SILVER SCREEN MEMOIRS OF THE BLOB today for only \$25.00 plus shipping!

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Back In Stock! Autographed! VAMPIRA UNAUTHORIZED book!

John Skerchok's latest book is in stock and each one is autographed by John. This is Milla's story from immigrant to actress. Her rise to stardom and death in obscurity is chronicled in the pages of VAMPIRA UNAUTHORIZED for only \$24.99 plus shipping!

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VAMPIRA The Movie!

THE SHOCKING TRUTH ABOUT HORROR'S FIRST HOST can be found in this new documentary. This new DVD features Milla "Vampira" Nurmi, Forrest J Ackerman, Svengoolie, Zacherley, Penny Dreadful, Cassandra "Elvira" Peterson and many more along with rare footage and even special features. Find out the Shocking Truth today in VAMPIRA The Movie on DVD at the Scary Low Price of \$9.96 (retail price is \$14.98) plus shipping!

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Autographed! THE FRIGHTFUL DR. SHOCK book!

John Skerchok's (Scare Shock) book on Dr. Shock is in stock and each one is autographed by John and while our supply lasts we will also include a Dr. Shock and Bubbles replica photo card. "DR. SHOCK RULED THE TELEVISION AIRWAVES IN PHILADELPHIA FOR TEN YEARS."...and this book rules so don't miss THE FRIGHTFUL DR. SHOCK by John Skerchok with an Introduction by Zacherley and Afterword by Daniel Roebuck for only \$24.99 plus shipping!

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Just In! VAN HELSING'S JOURNAL Number 11 !

From some of the same people who bring you SCARLET THE FILM MAGAZINE comes the eleventh issue of VAN HELSING'S JOURNAL. Hazel Court, Fu Manchu, CARMILLA Part Two and more will greet you in this issue. Open up the World Fantastica in VAN HELSING'S JOURNAL Number 11 for only \$8.95 plus shipping!

Sell! Available! VAN HELSING JOURNAL #10 \$8.95 plus shipping!

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Shilling Seventy-Eighth SHOCK Issue! 118 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

Just In! **DARK SHADOWS** Figures!



"The toys that never were...are finally here!" Angelique Bouchard, Barnabas Collins and Werewolf Chris Jennings arrive as 1970's Mego-styled 8 inch fully clothed figures. Each figure comes on its own retro looking blister card. Welcome Angelique and Barnabas to your Collinport Castle for Only \$23.98 each. The Werewolf Chris Jennings figure is an exclusive San Diego Comic Con exclusive for \$24.98 plus shipping! Purchase all 3 figures for Only \$69 plus shipping!

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Just In! **DARK SHADOWS** Original comic book series: Volume One

The first seven issues of the Gold Key Comics series is presented here along with a new introduction and additional DS photos and artwork. It is December 1968 again and time to enter the world of DARK SHADOWS THE COMPLETE ORIGINAL SERIES: VOLUME ONE for Only \$49.99 plus shipping!

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DARK SHADOWS comic books!

In 1992 to 1993 Innovation created a great series of DARK SHADOWS comic books. We have the following works of art available: DARK SHADOWS: BOOK ONE #1, 2, 3, DARK SHADOWS: BOOK TWO #1 for only \$4.00 each plus shipping.

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DARK SHADOWS DREAMS OF THE DARK paperback novel!

Many of you probably have fond MONSTER MEMORIES of the original DARK SHADOWS paperback novels. Here's a paperback novel from 1999 that will create new MONSTER MEMORIES....DARK SHADOWS DREAMS OF THE DARK is only \$9.99 plus shipping!

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Back In Stock! THE AURORA MONSTERS DVD!

You've been reading about this DVD for over a year and the wait is well worth it! Horror Host Legend Zacherley along with Gorgo host this 1 hour 44 minute tribute to "The Aurora Monster Kits" documenting "The Model Craze that gripped the world" in FULL COLOR with 15 minutes of *Behind the Scenes* Bonus material. The AURORA MONSTERS live in The Legend of Film and Fantasy production of the AURORA MONSTERS DVD for only \$19.98 plus shipping!

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Just In! Limited Edition! UFO FLYING SAUCER from 1954!

The Original Invader from OUTER SPACE is back and made from the original 1950s mold! In 1954 Lindberg released the first all plastic science fiction model kit and here it is again. All ready to assemble, complete with clear bubble canopy and glow-in-the-dark alien pilot just like kids did in the 1950s. Fly to your mail box today and order the UFO FLYING SAUCER The ORIGINAL INVADER from OUTER SPACE! for Only \$20.00 plus shipping!

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Just In! MONSTERS OF THE MOVIES THE CREATURE FROM THE BLACK LAGOON model kit!



At last the MONSTERS OF THE MOVIES THE CREATURE FROM THE BLACK LAGOON model kit is ready to swim your way! Scary Monster Fans have been waiting for a re-release of this model for years! MONSTERS OF THE MOVIES THE CREATURE FROM THE BLACK LAGOON model kit is all ready to snap together for the Scary Low Price of \$29.98 plus shipping!

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Just In! HUNCHBACK OF NOTRE DAME Model Kit!

The HUNCHBACK OF NOTRE DAME model kit is back and now GLOWS IN THE DARK and comes in a beautiful square box. He's no "Bellringer" this time around but back in his gory glory as the HUNCHBACK OF NOTRE DAME for the Scary Low Price of Only \$24.98 plus shipping!

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Just In! New UNIVERSAL STUDIOS MONSTERS Toys!

A new UNIVERSAL STUDIOS MONSTERS toy produced by Diamond Select Toys have arrived at the Scarehouse.

THE WOLF MAN MINIMATES Set \$15.99

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Shilling Seventy-Eighth SHOCK Issue! 120 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



Just In! Exclusive Black & White! WOLF MAN Figure!

Here's a howling Lon Chaney Jr. as THE WOLF MAN 8-inch figure just like you remember him from the 1941 film on an Aurora-like base ready to display in beautiful black & white. This is a special limited edition exclusive of the Diamond Select Toys figure. Get this special limited edition exclusive black and white WOLF MAN figure while our small supply lasts for **Only \$19.98 plus shipping!** Don't blame us if you end up howling at the full moon because you missed out on getting this scary figure.

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Just In! Official DRACULA Prop Ring!

This Collector's Edition replica has an antiqued metal finish with a reproduction stone and was cast from Fory's actual Dracula ring prop. You can now own and wear the Collectors Edition Prop Replica of the "Ring of Dracula" for **Only \$54.98 plus shipping!**



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Just In! Classic! UNIVERSAL STUDIOS CLASSIC MONSTERS! 8-inch Figures!

1970s MEGO-styled monster figures stalk the earth again! The classic FRANKENSTEIN and THE WOLF MAN are finally here as 8-inch figures with "retro-cloth" clothes in this All-New yet vintage looking release. Don't wait over 30 years for a new release of FRANKENSTEIN and THE WOLF MAN in this retro-style! Get the Classic FRANKENSTEIN and THE WOLF MAN set of two figures for **Only \$39.98 plus shipping today!**

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Just In! CHAMBER OF HORRORS GUILLOTINE Model Kit!

You'll lose your head over this re-issue of the CHAMBER OF HORRORS GUILLOTINE now featuring glow parts and a square box for the Scary Low Price of **\$25.98 plus shipping!**

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The Original MONSTER MODELS are Back!

It may just seem like yesterday or maybe even 48 years or so ago since the last release of the famous original "Aurora" monster models that still to this day cause instant MONSTER MEMORIES but it has actually been 10 years since the last re-release.

MONSTER MODELS are back and molded in light gray ready to build and paint just like you may have done in the early 1960s or 1970s or even 1990s. DRACULA, FRANKENSTEIN, WOLFMAN and MUMMY are available now for Only \$22.98 each plus shipping

Just In! CREATURE FROM THE BLACK LAGOON is now available also for Only \$22.98 each

plus shipping!

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Monarch NOSFERATU Glow Model!

We've been trying to get this model in stock for a long time and finally have a clawful available. This All Plastic Assembly Kit from Monarch Model Corp. of NOSFERATU is the glow version and comes in a nice long Aurora-type box and when assembled as seen in the photo on your left looks like a vintage Aurora monster model. Get "THE MONSTER THAT GLOWS IN THE DARK" NOSFERATU for only \$29.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Back In Stock! WITCH Glow-in-the-Dark Model!

Polar Lights is back with the classic WITCH kit with optional glow parts for scary glow-in-the-dark fun! Something special is cooking in the witch's kitchen and you'll find out when you assemble over 70 parts of the WITCH All Plastic Assembly Kit for Only \$19.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:



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What will the year 2011 bring?

THE TWILIGHT ZONE MYSTIC SEER Booble Head !

From THE TWILIGHT ZONE episode "Nick of Time" comes the MYSTIC SEER black & white bobble head. ASK ME A YES OR NO QUESTION. Do you need to purchase the MYSTIC SEER bobble head? YES and you can have one for the Scary Low Price of Only \$14.98 plus shipping! (Comes with fortune-telling cards!)

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New! Just In! MONSTER SCENES GRUESOME GOODIES and THE PAIN PARLOR And... VAMPIRELLA

The next wave of new MONSTER SCENES models has begun with the release of two more gruesome goodies with GRUESOME GOODIES and THE PAIN PARLOR (Retail Price \$29.99) for the Scary Low Price of \$25.98 plus shipping!



Just In! MONSTER SCENES VAMPIRELLA for the Scary Low Price of Only \$24.98 plus shipping!

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Just In! VAMPIRELLA #2 ! Only a few complete sets available!

The VAMPIRELLA revival continues with issue #2 of the new series. Once again we're offering all 4 regular variant covers of VAMPIRELLA #2 as one complete bloody set for Only \$15.96 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each

additional and send your check, money order or scary charge card information to:

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Shilling Seventy-Eighth SHOCK Issue! 123 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

Now Available and On Sale! GLOW GIGANTIC FRANKENSTEIN

If you are like Sam Scare and Dennis, you have probably wanted this BIG model since 1964 when you couldn't afford it, and probably over the last 40 years when you really couldn't afford the collector prices but now at last you can own the GLOW GIGANTIC FRANKENSTEIN at a Scary Sale Price! This ALL PLASTIC ASSEMBLY KIT is molded in black with Frankie's head, hands, feet, chain, rock, button and belt in glow plastic. So all you have to do is either build the model and display it as is or take the extra time to paint and display GIGANTIC FRANKENSTEIN. What a MONSTER MEMORIES blast GIGANTIC GLOW FRANKENSTEIN will



provide at the Scary Sale Price of \$89.98 (Retail price is \$109.99) plus \$10.00 for shipping of this huge carton! The glowing orange box alone is worth the price of admission to the lab.

Also in Stock! A few of the Non-Glow Gigantic Frankenstein models for \$89.98 plus \$10 shipping!

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Back In Stock! Real Monster Models! DR. JEKYLL AS MR. HYDE & THE INVISIBLE MAN

These two real monster models are back in stock but probably for the last time since both are sold out and discontinued at the manufacturing level. Don't wait any longer and purchase the DR. JEKYLL AS MR. HYDE monster model for only \$26.98 plus shipping.

And before The Invisible Man is invisible get THE INVISIBLE MAN monster model for only \$32.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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BACK IN STOCK! SEE! The All-New! INVASION OF THE SAUCER-MEN Bobble-head!

See EARTH ATTACKED BY FLYING SAUCERS! See TEENAGERS VS. THE SAUCER-MEN! See a WACKY WOBBLER that's Out of This World! See and BUY the All-New INVASION OF THE SAUCER-MEN BOBBLE-HEAD for only \$12.98 plus shipping!

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Shilling Seventy-Eighth SHOCK Issue! 124 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



Just In! **MONSTERS FROM THE VAULT #28!**

The latest issue of MONSTERS FROM THE VAULT is now available! Celebrate THE BRIDE's 75th birthday and much more in MONSTERS FROM THE VAULT #28 for \$8.98 plus shipping today!
 The following back issues are also still available: MONSTERS FROM THE VAULT #4 \$5.95 #12 \$9.00 each #16 \$7.00 #21, 22, 23, 24 \$7.98 each #25, 26, 27 \$8.98 each MONSTERS FROM THE VAULT SPECIAL EDITION #1: KHARIS UNEARTHED! \$9.98 plus shipping!
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New! Just In! **UNDYING MONSTERS Limited Edition #1!**

A new monster magazine devoted to those classic undying monsters and movies and more debuted at CHILLER THEATRE on Halloween 2010. This first issue premiere is limited to only 500 copies and each copy is also numbered. You're in for a treat with this 68 page glossy monster magazine featuring over 100 never-before-seen photos! Undying Monsters live in glossy b/w in **UNDYING MONSTERS #1** for Only \$12 plus shipping! Regular issue #1 is due in April so please inquire.

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Just In! **SCREAM magazine #21 and back issues!**

The latest issue of SCREAM magazine has arrived and features METROPOLIS RESTORED, SLITHIS, THE CYCLOPS and much more. SCREAM magazine #21 is Only \$7.95 plus shipping!

Back Issues In Stock! SCREAM magazine #17 (two different Creature covers available), 18, 19, 20 \$7.95 each plus shipping.

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Now Available! **VINCENT PRICE PRESENTS #23, 24, 25 & 26 Comic Books!**

The latest Vincent Price comic books are now available and other back issues are still available. VINCENT PRICE PRESENTS #23, 24, 25 and 26 are Now Available for Only \$3.99 each plus shipping!

Still Available! VINCENT PRICE PRESENTS #2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 21, 22 for \$3.99 each VINCENT PRICE PRESENTS: THE TINGLERS #1, 2 \$3.99 each VINCENT PRICE PRESENTS (GALLERY) #1 for Only \$4.99 plus shipping!

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Shilling Seventy-Eighth SHOCK Issue! 125 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



Just In! **MONSTER BASH** magazine No. 11!

The latest scare-filled fun issue of MONSTER BASH magazine has finally arrived. Check out all the creepy contents listed on the cover! Creepy Classic Movies and more can be found in MONSTER BASH magazine No. 11 for only \$8.99 plus shipping!

Back Issues! MONSTER BASH #1, 2, 3, 4, 5, 6 \$7.00 each #7, 8, 9, 10 \$7.99 each

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HAUNTED GLO-HEAD MODELS!

Those haunted monster model heads from the 1970s are back to haunt your MONSTER MEMORIES. You don't even have to paint them if you don't want to since they glow in the dark and all you have to do is snap them together, no scary glue required. Collect all four; APEMAN, MUMMY, VAMPIRE and WEREWOLF for the Scary Low Price of \$12.98 each plus shipping! A Bonus Monster Sticker is included in each box!

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Just In! **THE FLY** Bobble-head!

Once it was human—even as you and I! Now it is a Wacky Wobblers™ Bobble-Head gone wild! For your own good we urge you to order THE FLY Bobble-Head for Only \$12.98 plus shipping! Don't forget to also order the INVASION OF THE SAUCER-MEN Bobble-head and start an invasion in your scary collection!

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Shilling Seventy-Eighth SHOCK Issue! 126 SCARY MONSTERS MAGAZINE *A Real Monster Magazine!*



Just In! VAMPIRELLA ARCHIVES VOLUME ONE!

Wow! This is the collection many monster fans have been waiting for! This first ARCHIVES collection collects VAMPIRELLA MAGAZINE #1-7. You get an extra two issues more than most Archives Collections making this an even more of a Scary Deal. You can bite into the hard to find and expensive first seven issues of VAMPIRELLA in VAMPIRELLA ARCHIVES Volume One for the Scary Low Price of \$49.99 plus shipping!

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Now In! VAMPIRELLA ARCHIVES VOLUME TWO!

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Here's one last chance to obtain the first issue of the new VAMPIRELLA series. We've just gotten in the Limited Tim Sale Edition of VAMPIRELLA #1 for the Scary Low Price of Only \$3.99 each plus shipping!

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Just In! VAMPIRELLA #3!

The VAMPIRELLA revival continues with issue #3 of the new series. Once again we're offering all 4 regular variant covers of VAMPIRELLA #3 as one complete bloody set for Only \$15.96 plus shipping!

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Scary Signed Limited Edition! THE LIFE OF FORRY Book!

You've read about this book in both the SCARY MONSTERS 2010 and 2011 Yearbooks and now you can own a Scary Signed Limited Edition! Each hardcover book is signed and hand-numbered by the author and limited to only 6 copies. Get a copy of THE LIFE OF FORRY FORREST J ACKERMAN while you can for Only \$49.98 plus shipping!

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Just In! SIVADS OF MARCH Book!

We just got in a small supply of this 5 1/2 x 8 1/2 inch perfect bound book that debuted a year ago at the SIVADS OF MARCH event. This almost 100 page book celebrates the life of FANTASTIC FEATURES Horror Host Legend SIVAD. March to you mailbox and order the SIVADS OF MARCH book today for Only \$19.98 each plus shipping!

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Scary Signed Limited Edition! Creatures of the Night That We Loved So Well TV Horror Hosts of Southern California book!

You've read about Jim's upcoming book on Southern California horror hosts in these Scary pages and it's finally here! To celebrate the release and to give you Scary Readers something a little more special, Jim has agreed to sign and hand number the first 20 books that we offer. Don't delay get the Scary Signed Limited Edition Creatures of the Night That We Loved So Well TV Horror Hosts of Southern California book for the Scary Low Price of \$24.95 plus shipping!

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Just In! THE OCCULT FILES OF DOCTOR SPEKTOR Volume Two!

The second volume of Don Glut's 1970s comic book THE OCCULT FILES OF DOCTOR SPEKTOR has arrived. This volume features issues #8-12, as well as hard to find stories from GOLDEN COMICS DIGEST, MYSTERY COMICS DIGEST and SPINE-TINGLING TALES and other extras. THE OCCULT FILES OF DOCTOR SPEKTOR Volume Two is Only \$49.99 plus shipping! A Few Copies of Volume One are still available for \$49.99 plus shipping!

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Scary Sale! BELA LUGOSI DREAMS AND NIGHTMARES book!

For some unknown reason we have never offered this book in an ad in SCARY MONSTERS. While a full page ad of the publishers did appear and while we did have copies for sale of the book. All the copies of the book we had were sold at shows so no ad ever appeared because we were out of the books and never reordered copies. Finally you have a chance to purchase this 352 page hardcover book from 2007 and save 38% off its original price of \$39.95. Get this study on Bela's entire life with a focus on 1952-1956 today. BELA LUGOSI DREAMS AND NIGHTMARES is available now for the Scary Low Price of \$24.98 plus shipping!

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SCARE-SHIRT #5!

Sam Scare is back to grace our fifth SCARE-SHIRT in 3 colors (shades of blue, red and black) on a white t-shirt with black trimer (black trim on the collar and sleeves as shown).

Be Scary and cool all year round in SCARE-SHIRT #5 in XL for Only \$18.98 postpaid in the U.S.

A few copies in L are available for \$18.98 postpaid and a few copies in XXL are available for \$22.98 (let us know if we can sub an XL shirt if these are sold out)

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Check out the New SCARY MONSTERS MAGAZINE Facebook page thanks to Dr. Gangrene!

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